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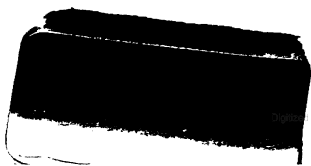
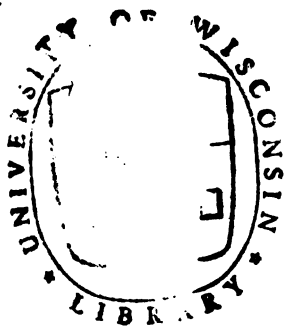
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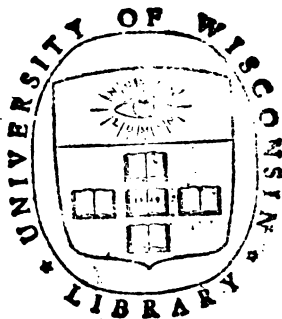
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A POCKET GUIDE
TO THE
PUBLIC AND PRIVATE GALLERIES
OF HOLLAND AND
BELGIUM.

BY LORD RONALD GOWER.

“Painters should go to the Dutch school to learn the art of painting, as they would go to a grammar school to learn languages.”—SIR JOSHUA REYNOLDS.



LONDON:

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1875.

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INTRODUCTION.

IN the following pages I have attempted to point out the principal works of art contained in the galleries of paintings both in Belgium and in Holland.

The notices of the collections in the former country is somewhat less diffuse than of those in the latter, but, on consulting the guide books (especially the "Vade Mecum" of every English traveller—that of Mr. Murray) I find the notices of the Rubens's and other paintings by the early masters of that country so complete that it would be altogether unnecessary and impertinent for me to attempt to enlarge upon them.

No art student should visit the Netherlands unprovided with the excellent "Handbook of Painting" on the schools of the Netherlands, which, based on the work of Kugler, has been

enlarged and improved both by the late Professor Dr. Waagen and J. A. Crowe, Esq.

The following notes have been only printed with the hope that they may save both time and trouble to the English art student or amateur who may either be not able or unwilling to wade through the somewhat ill-arranged catalogues in Dutch and French of the Public Galleries, and may perhaps be of some service to him among the private and un-catalogued collections.

The frontispiece is an autotype from a portrait-sketch of the author by H. J. Stock. The title-page (typographed by the author from a sketch made on the spot) represents the exterior of David Teniers' studio at Dry Toren.

R. G.





CONTENTS.

	Page
R HE Museum of Rotterdam	1
The Mauritzhuis, or National Gallery of Old Masters at the Hague	30
The Steengracht Collection	56
The Goldsmith Collection	64
The Artists' Club at the Hague	66
The House in the Wood	67
Missal Paintings in the Royal Library at the Hague	70
Westreen Museum at the Hague.	71
The Trippenhuis, Amsterdam	73
Van der Hoop Collection, Amsterdam	110
The Fodor Collections of Modern Paintings, &c., at Am- sterdam	122
The Town Hall, Amsterdam	127
The Van Loon Collection	131
The Six Van Hilleghrom Collection	136
Collections of Modern Pictures belonging to M. C. P. Van Eghen and the Baron Hoogh in the Heerengracht, Amsterdam	154
Baron Hooft's Collection	157
M. Crommelin's Collection	157
M. de Vos's Collection of Drawings by Rembrandt	159
Frans Hals' Pictures at Haarlem	162

	Page
The Gallery at Antwerp	174
Pictures in the Churches, Antwerp	200
Pictures in the Churches, Mechlin	210
Teniers' Chateau near Perck	214
The Old Palace, Brussels	220
The Arenberg Gallery	229
The Dubus Gallery	235
The Pictures in the Palace of the King, Brussels	236
Modern Paintings at the Palais Ducal, Brussels	237
M. Van Praet's Collection of Modern Pictures at Brussels.	240
Rubens' Picture at Alost	242
Van Dyck's "St. Martin" at Saventhem	242
Birthplaces of Dutch Artists	245
Names, Birthplaces, Dates of Birth and Death, Names of the Teachers, and General Subjects of the Old Dutch and Flemish Painters	253
Index of Pictures and Paintings	261





THE MUSEUM OF ROTTERDAM.

THIS collection owes its existence to Mr. M. Boymans, a native of Rotterdam, who died in 1847, and by his will left his collection of pictures, etchings, drawings, &c., to his native town. In 1864 the building in which they were kept was destroyed by fire; many of the paintings were burnt, and many other objects of art perished, but of the pictures saved from the fire the present gallery has been formed. Several pictures have recently been contributed to this collection by private individuals.

Although containing but second-rate pictures, many of which have suffered from fire, and still more from new paint and varnish, the Boymans Collection is well worth careful inspection, and probably more information will be gained here than at any other public collection in Holland of the smaller and less well-known, although very meritorious artists, the precursors and followers of the great painters of the seventeenth century of the Dutch School.

It seems rather an anomaly that the least important public collection of Holland should have the finest building and be contained in the best-lighted rooms,

but perhaps after a fire has partially or wholly destroyed the galleries of Amsterdam and the Hague the burghers of those towns will at length build a fitting gallery for the remains of those collections. It will then probably be too late to do more than collect the wrecks of such pictures as Rembrandt's "Night Watch," or his "Syndics," and place them in a room where their remains can be seen.

As usual, the catalogue of the pictures in the Museum of Rotterdam is arranged in alphabetical order of the artists' names, no attempt being made to catalogue them in the order in which they are hung. In the following notes I shall describe the pictures in the order in which they are placed in the different rooms. Supposing the student landed at the top of the staircase and having entered the first room on the right, let him begin with the following pictures on his right hand.

14. **D. Mitens.** A portrait of Jacob Cats and his niece. This curious brace of portraits is probably by Daniel Mitens (no Mitens of the name of John is known to have existed),¹ whose works are common enough in English collections. When he worked for Charles I. he was ousted from the English court by the superior talent of Van Dyck, and returned to his native country in 1633.

133. **J. M. Molenaer.** A good interior by this imitator of Steen and Ostade. Bryan says of this painter that his pictures "are ingeniously composed, and are coloured with a richness and a harmony approaching the admirable productions of Adrian Ostade."

320. **Isaac Von Ruysdael.** "Landscape with Cattle." This would be a fair landscape were it not for the hardness of its colouring. Isaac was brother to Jacob Ruysdael, but far inferior to him.

¹ According to the Catalogue, No. 14 is by "John" Mitens.

245. The town of Briel, a very large and curious work by Adam Willaerts; on either side of it are two "Velvet" Breughels, 27 and 28. There are some fine sketches by this artist in this museum.

57. **Jacob Delphius.** A fine portrait of a handsome male head in a ruff, and does justice to what Descamps in his charming old book of the lives of Flemish painters says of the artist, "Fort bon peintre de portrait;" one is sorry not to know who the subject of this fine portrait was.

322. **Peter Faenredam or Saenredam.** A church at Utrecht; cold in colour but of correct drawing; the little figures are full of life. This little-known painter was a native of Assendelft, but lived and worked at Haarlem, where he died in 1666.

47. **Albert Cuyp.** A clever sketch of a black and white cow's head. We shall see better works here of this great artist, so unworthily represented in his native country.

135. **Nicholas Molenaer.** "A Laundry Yard," clever, and solidly painted.

Behind the door are two heads worth noticing:—

93. Probably represents the head of an apostle by Gerard Honthorst. It reminds one much of some of the old Scotch shepherds drawn by Landseer; and

257. A Burgomaster of Amsterdam, "Joost Buyck," of a most vindictive countenance; one has a recollection of having already seen this head, but cannot tell where. It is well painted.

Above these pictures are three large life-size groups of figures by C. W. Eversdick, very hard and uninteresting, more fit to adorn a town-hall than the walls of a gallery.

We now enter a long room well lit from skylights. The right-hand wall is covered with many old paint-

ings of the early Flemish school; the most remarkable of these are:—

53. Albert Durer (?). A portrait of Erasmus. His native town deserves a better representation of this great scholar than the feeble little daub which has the impertinence to be labelled as one of the works of the great Nuremberg artist. Whatever this little portrait may once have been it has been shamefully restored and consequently destroyed.

In the centre of this group is a Crucifixion (162) by Bernhard van Orley. One poor Mabuse: he is better seen at Brussels and Lübeck than in any Dutch gallery.

266. "Male Portrait." A fine painting of the Holbein school, nameless as to subject and painter.

200. John Schoreel or Schoorl. A little unpretending portrait of a youth. Schoreel's chief meed of fame was his having been the master of Sir Antonio More, and one of the first of the very early Dutch portrait and historical painters of his time. According to Bürger there was a fine "Baptism of Christ" of life-size figures in this collection, which probably was burnt in the fire of 1864; at any rate I did not see it.

174. Pourbus. Portrait of a lady, very fine, but terribly restored (which is the case with all the other old masters here).

108. George Pencz, Pens, or Penz. A pleasing little picture of a St. Jerome-like recluse, dressed in scarlet; the death's head admirably painted. To judge by this work, the author was a worthy disciple of Dürer, and it makes one regret the rarity of this painter's works, whose etchings are well known and highly appreciated by collectors.

We now come to more modern works.

215. Jacob Van der Ulft. An ambitious architectural performance of a Roman city in a Dutch at-

mosphere. Above it, a man in yellow (84), by Van der Helst; of no merit, an ugly subject in an ugly dress. Perhaps if better informed in the literary history of Holland one might feel some interest in this ugly Mynheer, who has all the air of passing as a literary character in his yellow cap and draped gown.

307. **Philippe de Champagne.** Probably the artist's own portrait, but this is uncertain. It is a fine example of this painter's style, who, with great skill in drawing, could never give life to his figures; there is an unpleasant green colour all over the painting, and too much of his favourite grey colouring. Dated 1654.

48. **Cornelis Decker.** A charming little wooded landscape; reminds one both of Ruysdael and Hobbema. This picture, and especially the sky, has been much retouched.

311. **Eckhout.** "Ruth and Boaz," one of his best imaginary works. There is much of the feeling of Rembrandt in Boaz's figure, but I doubt whether Eckhout's great master could have painted so graceful a figure as this of Ruth. The landscape is very beautiful, but this picture has somewhat darkened. Underneath it (13) is a good Berghem.

253. **Thomas Wick.** A capital little interior, worthy of A. Ostade.

213. **Abraham Van der Tempel.** "A Gentleman and his Wife." Probably he is an admiral, as there are vessels in the background. Much in the manner of Van der Helst and as carefully painted. Van der Tempel was a native of Utrecht; born about 1618, and a scholar of G. Van Schooten. He has the credit of having been the master of F. Mieris the Elder. Died at Amsterdam in 1672.

122. **Jan Van der Meer the Elder.** So says the catalogue; we suppose, therefore, this is by the father of that rare artist known as Van der Meer of Delft

but I imagine that this very fine landscape is by the same admirable painter who produced the two superb works in the Six collections at Amsterdam. Very little is known about this admirable artist. Nothing can be better than the fine clouded sky or the admirably painted foreground.

Of seven paintings by Moreelse that were here before the fire, No. 140 is the only one that remains. He was a good portrait painter, but failed in imaginary subjects, to judge by this poor performance.

36. **Cornelis Van Haarlem.** A "Bacchus," of his usual hard and heavy tone of colour, but fairly drawn, probably the most pleasing painting of this pseudo-Italian early Dutch artist. I should certainly rather have it than any of his larger and more ambitious works.

Bryan, in his Dictionary, calls Cornelis Van Haarlem "James Cornelisz," and gives his date of birth about 1420.

216. **E. Van de Velde.** Uncle of the famous Adrian and brother of William the elder of that name. There were two of these quaint old artist's works here, but this is the only one left and has much suffered from restoration and re-painting.

Below it, 294, Hermans Aftleven. Rather a fanciful Rhenish view, but full of the weird beauty of old "Velvet" Breughel's landscapes; the castles, cottages, and shipping are very highly finished, and also the little figures.

An interior with elaborately dressed figure (233), by Frans Francken, is interesting as showing the costumes and habits "of the upper ten" at the beginning of the seventeenth century. This also has much suffered from the hands of the destroying restorers.

Next to this (55) is a spirited little oil sketch of Charles I., his queen, and children, by Van Dyck, perhaps the first idea of the great picture at Windsor;

there is another sketch by the same master, on the same wall (54), but I prefer the one of Charles.

Between them is a group of dancing cupids (271), attributed to Albano, but entirely repainted. At the top a poor Snyder's, a boar at bay (203).

270. "Satyr and Nymph." Professes to be a Titian. "Gott bewahre," as say the Germans.

III. Peter Lastman. To judge by this "Flight into Egypt," Lastman was more likely to turn out from his studio a Rotthenhamer than a Rembrandt. Lastman was born at Haarlem in 1562, and died about 1642.

234. Sebastian Franken or Vrancx. "The Pillage of a Village" by a troop of horse; a curious example of an almost unknown artist.

2. A curious little fishing subject, by a totally unknown (perhaps an early amateur) Dutch artist.

324. Zorg or Sorghs or Rokes.¹ A market scene of excellent colour and very truthful. He has a still better picture of a similar scene in the Van der Koop collection at Amsterdam. Zorg was a native of Rotterdam; born in 1621, he died in 1682. He studied at Antwerp under Teniers.

300. T. G. Van Vliet. "Portrait of an Old Gentleman in Oriental Costume." Here we see how detestable some of Rembrandt's pupils and imitators were in their feeble apings of their great teacher. There was a whole tribe of these Van Vliets, unfortunately.

¹ According to Bryan, Zorg's father's name was Rokes. He was master of the passage-boat between Rotterdam and Dort, and owing to the care he showed his passengers he acquired the sobriquet of Zorg, or the careful; this name descended to his artist son, who is certainly known to fame by that appellation.

59. **A. Van Everdingen.** A cascade : the rocks in the foreground are capitally painted, but except for his delightful drawings and etchings he is one of the most unreal landscape painters of Holland.

97. **William Kalf.**¹ Vegetables, of course, and, as usual, admirably painted. Born at Amsterdam in 1630, where he died in 1693.

19. **Weenix or Weeninx.** "Dead Game." Not much. Weenix was born at Amsterdam in 1621. Studied and formed himself at Rome. He died at the early age of 39. One of his best works is at Stafford House, it represents ruins and figures.

57. **Jacob Essellens.** A capital landscape, but sky too red, and has also suffered much from repairs.

128. **J. M. Miervelt or Mirevelt.** Portrait of an old lady, admirable in every way, and probably one of his finest works. This artist was a native of Delft, born in 1568 ; he died in his native town in 1641. Descamps pretends that he painted no less than 10,000 portraits—probably not half.

169. **David Van der Plaes or Plaas.** Like a Netscher. But this little portrait is full of life and spirit. The catalogue says Plaes painted a portrait of Milton, but where is it? And if he was only born in 1647, he could hardly have painted the poet, who died in 1674. A native of Amsterdam, where he died in 1704.

85. **William de Heusch.** A pretty Hackaert-like landscape, but the figures and cattle are atrocious.

21. **F. Bol.** This life-size portrait of a lady is the worst thing we know of Bol's, and it is probably a mere imitation, or has been completely repainted.

¹ May be called the Van Huysum of vegetable painters.

Bol was born at Dort in 1611; studied under Rembrandt. He died about 1681.

32. Govert Camphuysen. The figures in the cart are full of animation, the horse is worthy of Paul Potter, whose master Govert is said to have been.¹ According to Bryan, Camphuysen's Christian names were Theodore Raphael. Born at Gorcum in 1586. Date of death uncertain, probably about 1625 or 1626, according to Balkema.

49. Dirk Van Dalen or Dalens. An interior, of the worst tea-tray style of colouring. M. Bürger thinks the figures are by Palamedes, and this is highly probable, as they often worked together, for instance in a remarkable little picture now in the Museum at the Hague. There is much confusion with the Van Dalens, there having been three called Theodore, Thierry, or Derick.

3. Adrian Backer. This fine head has much of Rubens's force and colouring about it, whom this artist imitated. Backer was born at Amsterdam in 1643, where he died in 1686.

16. C. E. Biset. A family portrait group. The painting of the handsome stamped leather of the walls is excellent, and gives a glow to all the picture; the figures have much of Jan Steen's manner about them, and one would like to know somewhat more about this Beset, who was a native of Antwerp, born in 1633, of

¹ According to Bryan this is reversed, as in his dictionary he says, "Some have supposed him (Camphuysen) to have been a pupil, or at least an imitator of Paul Potter, and so close is the resemblance in their manner of painting, that a picture by Camphuysen was exhibited in the Louvre in 1814 under the name of Potter, and was claimed and restored to the gallery of Hesse Cassel in 1815, where it still remains under the same name, though it is in fact the work of the former." However, as Potter was only born forty years after the date of Camphuysen's birth, it is simply impossible that Camphuysen could have been his pupil.

the Academy of which he was appointed Director in 1674.

183. "A Monk," called a Rubens. A wretched daub, but we have as bad at Hampton Court with as great names attached.

112. **Peter Van der Leeuw.** "Landscape with Cattle." A very clever imitation of his master's work; the chestnut cow has all the look of one of Adrian Van de Velde's, who was Leeuw's master. Leeuw was a native of Dort, born in 1644; the date of his death is not known.

217. **A. Van de Velde**, who in this spirited little equestrian picture has imitated Velasquez.

145. "A Meeting of 'Regenten.'" This large portrait group of gentlemen in black by John Mitens has only the interest of being one of his few large works, the figures seem all as if "posing" for their portraits, which always destroys the charm of a portrait, great or small.

We now enter a smaller room, and begin again with the pictures on our right; this wall is filled with paintings by Albert Cuyp and his father, Jacob Gerritz.¹

¹ Jacob Gerritz Cuyp—sometimes called "old Cuyp"—was born at Dort about 1580. He studied under Abraham Bloemaert. His pictures, generally dry and hard in colour, were usually scenes in the neighbourhood of Dort, landscapes which his son Albert has immortalized. He probably lived principally by painting portraits, of which the three mentioned above are good specimens. To him was due the honour of having founded the Academy of Dort in 1642, which flourished for centuries and helped generations of artists. His son Albert, certainly one of the greatest landscape painters of any country or time, was born at Dort in 1606. He studied under and soon surpassed his painter father. Although little appreciated by his contemporaries, his works are now almost priceless, and certainly no one has ever given the effect of the glory of a summer's day—Claude or Turner not excepted—with such marvellous truth and power. England possesses nearly all his best pictures. The date of his death is uncertain, he was living in 1672.

Of the latter are three portraits, the one of the man on the left (38) seems the best, the children in the middle (37) are more like dolls in their stiffly-brocaded dresses than anything living. Of the seven by Albert the finest is the lovely little landscape (40) in his second and most transparent manner; the large one in the centre (41) is more quaint than beautiful, but the details, such as the hardware jugs and mugs, the dog and cat, and even the mussels, are all a-glow with colour; it is new to find this master of evening and morning lights, ships and still rivers, in an interior, and still stranger to find him in a blacksmith's forge. The other five A. Cuyps are of his early and rather hard style: (42) a pair of mottled horses, (43) a plate of peaches, (44) shells and fruit, (45) a dead horse, and (46) a cock and hen; the study by the same artist (47) of a cow's head, which hangs in the first room, has already been mentioned.

114. Jan Livens or Lievens. A fine study of an old head. Jan Livens was a fellow-scholar of Rembrandt's, and was considerably influenced by his great brother-artist, by whom there is a most interesting work next to it.

181. Rembrandt. This very fine study (for it is in monochrome of that indescribable and nameless glowing brown which this great painter seems to have kept a secret even from contemporary artists) is a recent acquisition to this gallery, at least it has been purchased within the last dozen years, as M. Bürger makes no reference to it in his description of the collection.

At first one imagines it represents a lion hunt, from seeing that animal in the centre, wounded by men on horseback carrying spears, swords and javelins, but on nearer inspection and referring to the catalogue we find it is a mythological representation of the United States of Holland. The lion is emblematical, probably, of the spirit of the Dutch nation, chained and wounded

by its enemies but still defiant and formidable, and with his outstretched paws protecting the arms of the States, the shields of which surround him, interlaced and joined by a chain of locked hands; the horsemen are of course the soldiers of the States, and above is a fortress, from which are seen jets of smoke from the ordnance, which are being fired towards the enemy, who are seen retreating in wild confusion on the left. The arms on the outer shield beneath the crown are those of Amsterdam, and the cross-crowned sword, with the stars on either side on the shields next to it, represents the well-defended town of Haarlem, which played so memorable a part in the great struggle of the Dutch Republic with the empire of Spain. That Rembrandt himself attached great importance to this curious picture is attested by the fact of his having kept it in his own room until the sale in 1656, when all his pictures and household goods were sold and scattered.¹

Remark that parts (for instance the plume in the helmet of the horseman nearly in the centre, who is charging to the left) seem to have been rubbed off by a blunt point while the colour was still wet on the panel, to give the high lights. Rembrandt's signature and the date 1641 are on the right hand of the picture at the bottom. The animation and expression of the heads

¹ In the inventory of Rembrandt's sale, which includes everything apparently in the artist's house, from his own paintings and works of other artists down to "six pocket-handkerchiefs," amongst the pictures for sale which hung in his saloon is "an allegory of the union of the country." It is described at great length by J. Smith in his "Catalogue Raisonné" of the works of different painters, "An Allegory, alluding to the Triple Alliance of Sovereigns, probably to Philip III., Albert of the Netherlands, and Ferdinand II., to subjugate the Dutch, at the commencement of the 17th century, &c." This picture was sold amongst Sir Joshua Reynolds's collection in 1795 for 17½ guineas, at B. West's in 1820 for 75 guineas, and was purchased at that of Mr. Phillips in 1827 for 247 guineas by Samuel Rogers the poet. By whom bought after his death, and when purchased by the Rotterdam Museum, and for how much, I know not.

of many of the horsemen is wonderful, but, as with most of this great painter's works, it should be often visited in order to discern its extraordinary power and merit. I know of no etching or drawing of this remarkable work.

107. Solomon Koning or Koninck. "The Diamond Merchant." Not unlike an inferior G. Dow, but weak in drawing and composition. Bryan spells this painter's name Coninck. He was a native of Amsterdam, born in 1609. He is better known for his etchings than his paintings. He is supposed to have died about the year 1668.

144. M. Van Muscher. "A Portrait Group of Three Children." Of extra finish; a feeble production, but will please many. Van Muscher was born at Rotterdam in 1649. He lived and worked principally at Amsterdam, where he died in 1705.

73. Jan Van Goyen. "Scene on a Dutch river." A very pleasing little picture. Van Goyen was born at Leyden in 1596. This capital landscape painter, whose chief defect was being too fond of brown, died at the Hague in 1656.

222. Abraham Verboom. "A Wooded Landscape." A charming evening effect, not unlike Ruysdael. Very little is known of this clever artist, who "flourished" about 1620. He has left some few etchings, which are as rare as they are beautiful.

166. Adrian Van Ostade. This old man in his study, so often painted by Ostade, makes a most delightful little picture; it is perfect in its slightest detail, the blue curtain behind the old gentleman is in brilliant contrast to his jolly red face, and the Turkey table-cover enhances the effect. The name of the artist can be traced on the paper which the old man is reading. A. Ostade was born in 1610; died 1685.

150. **A. Van der Neer.** "A Village on the Banks of a Canal." Was, before the scrubbing it has undergone, a good little work, but is now a wreck.

173. **W. de Poorter.** "An allegory" (?) How Reinbrandt's influence could not affect a pupil more than to paint this over-done little group of armour and flags is very curious, it is more worthy the school of a Van der Werff, or of a Netscher. Above it hangs a noble portrait by an unknown hand, of an elderly lady in a white cap and black dress, not unlike a Van der Helst, but even better. Next we come to one of the best pictures here, a once-glorious Hobbema¹ (86), but, like the majority of the paintings here, it has suffered, especially the sky; the foreground has luckily been little retouched, and the contrast of grey-branched oak-trees and blue-leaved willows is extremely beautiful, as well as the pool of still water and distant view; the figures are probably by P. Bout. This beautiful picture, painted, as are most of Hobbema's,

¹ There has been much speculation regarding the date of Hobbema's birth. Pilkington places it in the year 1611. It does not matter when he was born; but what is of greater consequence is the fact that until the end of the last century this great painter's works were thought little of, and it is a curious fact that, in many instances, his signature and the date on his paintings were intentionally erased by picture-dealers, in order to substitute that of Ruysdael, the latter always having fetched high prices, while Hobbema had great difficulty in selling his pictures in his lifetime, and, until he had been more than a century in his grave, they fetched ridiculously small prices. Another curious fact regarding him is that no one has discovered the country which he painted; his landscapes are not the scenes of Holland, nor those of France. M. Bürger fancies that northern Germany was his pictorial hunting-ground.

Time has avenged the neglect of this artist's works, and undoubted works of this artist, and they are now scarcely ever "in the market," fetch fabulous sums. Beside their intrinsic worth and scarcity, his pictures have an undefinable charm, a pleasant melancholy in their still woods and distant shades, which have a character entirely original and inimitable.

on panel, has the misfortune of having a crack across the centre, which, with the restored clouds, mars an otherwise extremely splendid specimen of one of the greatest landscape painters that has ever studied nature.

90 and 91. **Abraham Hondius.** "A Wild Boar" and "A Bear Hunt." Two splendid little Snyder-like paintings. Hondius was born at Rotterdam in 1638. He came to England, and had Charles II.'s patronage; he died in London in 1695.

256. "Old lady's portrait." A fine portrait by an unknown hand.

249. **Emanuel de Witte or Wit.** "The Fish-wife." A quaint and pleasing picture, the effect of sunset and the fish admirably painted. This is the only out-of-doors scene I know by this painter, whose church interiors have made him famous. De Witte was born at Alkmar in 1607, and committed suicide in 1692 (a rare death for a painter, they have often starved, but not often committed *felo de se*).

185. **Jacob Ruysdael.** "The Sandy Road." A little picture of much merit, but has also much suffered. This celebrated landscape painter was born in 1636 at Haarlem, where he died in 1681. He was one of the greatest as well as the most industrious of Dutch painters.

127. **Gabriel Metsu.** A clever little portrait, but is varnished to death. Metsu was born at Leyden in 1615, and died about 1669.

At the corner of this room hangs a beautiful picture unnumbered, but bearing the name of Jacob de Koning on the frame, the animals, sheep and oxen, and a boy writing his name on a tree, are by Adrian Van de Velde. It is a lovely little picture, and one would choose it next, if not before, the Hobbema in the same room. There is also a rather large and

clever interior, with many figures, on the same wall, by Cornelis de Man,¹ a Kermesse scene, and a fine church interior (228), by Hendrick Van Vliet;² a large number of figures in a room, the principal motive of which is the feeding of an owl, by R. Brakenburg,³ very Ostade-like in treatment and feeling.

75. J. Hackaert.⁴ "A Mountain Landscape." A colossal picture for him: he is better on a smaller scale.

186. "The Old Fish-market of Amsterdam." Jacob Ruysdael. Rather an interesting view of the old town-hall of Amsterdam, burnt down in the middle of the sixteenth century. Above these hangs a life-size full-length family portrait (117) of a gentleman and lady and child, by Van der Helst, you would say, but the catalogue attributes it to Nicholas Maas. However, I think it is by Van der Helst, in spite of the catalogue.

We now enter a larger room, which forms the centre of these different galleries, and which is worthy to contain some of the best of the old Dutch masters'

¹ Cornelis de Man or Maan was born at Delft in 1621. He studied first in Paris, and afterwards in Italy. After living there nine years, he returned to his native town, where he died in 1706.

² Hendrick (Henry) Van Vliet was also a native of Delft. Born in 1608--an uncertain date, as well as that of his death, which is supposed to be that of 1646. He delighted in church scenes and moonlight effects: he also painted portraits in the style of Mireveldt.

³ Renier Brakenburg was born at Haarlem in 1649. Mommers instructed him in landscape painting, and Scheudel in genre scenes. He died in 1702.

⁴ John Hackaert was born at Amsterdam in 1635. This capital landscape painter studied much in Switzerland, and loved to paint mountains, hills, and valleys. Many of his pictures are greatly enhanced in value by having the figures in them painted by his friend, A. Van de Velde. The date of his death is unknown.

best works, but it has few pictures of merit. However, there are a few worth notice; beginning again on our right, we have two fine flower pieces, 202, by Daniel Seghers,¹ and, 80, a fine De Heem, the prunes make one's mouth water. There were four De Heems, who all painted fruit and flowers; the author of the above was the best of the quartette. J. D. de Heem, born at Utrecht in 1600, died at Antwerp in 1674.

11. J. Berckheyden's² best work, "The Old Exchange at Amsterdam." There are repetitions of this capital picture, another being at the Hague, and one, I believe, at Brussels. Here the effects of sunshine are almost as well given as in a De Hoogh, and some of the merchants' portraits are full of character in the heads, especially the two elderly Jews so earnestly conversing under the arcade on the left. The artist's name is written at the foot of the column on the right. Next to it (131) a somewhat dark and crowded flower-piece by A. Mignon.³

118 and 119. Companion portraits, by N. Maas, of the most uninteresting type and style. Between these is a fine life-size full-length portrait of a boy (20) by F. Bol, a picture that might be called "the yellow boy," a capital painting. There is a finer boy's portrait by the same artist in the collection at Castle

¹ Daniel Seghers or Segers, born in 1590, at Amsterdam, where he died in 1660.

² Job Berkheyden, or Berckheyden, was born at Haarlem in 1643. He is supposed to have been a self-taught artist. In Germany he was in the employment of the Elector Palatine. Accidentally drowned at Amsterdam.

³ Abraham Mignon was a native of Frankfort. Born in 1640. He excelled in a rather conventional style of flower painting—his insects, and especially the dew drop on the leaves of his painted plants, almost deceive the eye, but he wanted the grace and grouping in which J. Van Huysum excelled.

Howard. Beneath this (106) a fine Koning, his usual sky and landscape; and, next to it (188), a Rachel Ruysch,¹ one of this clever lady's best specimens of flowers and insect painting.

152. Gaspard Netscher.² A family group in his usual over-finished and enamelled-like style. Close at hand (226), Lieven Verschuur, a remarkably effective seascape, rather too grey in colour, but of fine feeling; the water resembles Canaletto's style. Verschuur was a native of Rotterdam; but the date of his birth and death are not known.

130. Van Mieris. (Born at Leyden in 1635. He rivalled G. Dow in finish. He died in 1681.) "The Old Fishdealer." A capital little picture, this old fisherman is evidently a portrait. Next to it, 218, by Adrian Van de Velde, is one of his very early pictures, or rather studies; the beasts are better than the men; the date, 1658, shows that this was painted when he was in his nineteenth year.

187. Solomon Ruysdael. A very beautiful little river scene—it seems to be intended for a view of Dort.

65. "Male head." A very remarkable head, and remarkably painted, by a little-known artist, Carel Fabritius. For a long time this head was attributed to Rembrandt (though it is more like Murillo in

¹ Rachel Ruysch was born at Amsterdam in 1664. It seems odd that flower painting, so fitted to the capacity of a woman, should have had only this lady pre-eminent in that line of art. She rivals Van Huysum in the surprising brilliancy of her painted flowers, and the grace of her drawing and grouping. She made a fortune by her skill, and continued to paint admirably till past the age of seventy. Descamps highly extols her, and says, "in her pictures of flowers and fruit she surpassed nature herself!"

² Netscher was born at Prague in 1636, and died at the Hague in 1684.

colour and execution). Of Fabritius himself nothing is known with any certainty, but he is supposed to have been one of the many pupils of Rembrandt. He probably died young, as his works are of the utmost rarity; not a dozen has the painstaking M. Bürger been able to assign him. Bryan has gathered even less information regarding him. He says that he was born in 1624, at Delft, had made a reputation by his portraits and perspective views, and was killed at Delft in 1654 by an explosion of gunpowder.

219. **A. Van de Velde.** "A Bull," &c. An earlier work than the other. This was painted when the artist was only sixteen, feeble in colour, but capitally drawn. Adrian's chef-d'œuvre, in Holland, is at Amsterdam, in the Van der Hoop collection.

143. **F. Moucheron.** Landscape with figures by A. Van de Velde, a lovely little picture, but somewhat too green. Frederick Moucheron was born at Embden in 1633. He is celebrated for his pleasing landscapes, often enhanced by figures and cattle painted by A. Van de Velde. He died in 1686.

157. **Jacob Ochtervedt.**¹ "A Conversation Subject." Like a Terburg, and the lady's dress almost as admirably painted. There is a picture of the same style in the Six collection at Amsterdam, by this obscure artist.

209. **Abraham Stork.**² "An Italian Sea-port." A pretty scenic little work, curiously like a Guardi,

¹ Jacob Ochtervedt, whose date of birth and death is unknown, flourished about 1655. He is supposed to have been a pupil of Terburg.

² Abraham Stork or Storck was born in 1650, at Amsterdam, where he principally painted, and where he died in 1708. He might justly be called the Canaletto or Guardi, whose finer touch he more resembled, of his native town.

especially in the buildings on the right. We next come to one of the finest portraits in this collection (77), a Frans Hals, of an elderly man in black. Look at the marvellous painting of the hands, which have evidently suffered from gout, and are deformed with chalkstones, and the life in the yellow bearded face. Bürger only mentions a small picture in an oval frame by this painter, and this one could have only been a recent acquisition. It is worth all the Netschers, Bols and Van der Helst's put together in this gallery, and might hang between a Raphael and a Titian. (For further information regarding Hals and his paintings see the notice of his pictures at Haarlem.) Under this portrait is a charming little picture (25), J. Both, a bright Italian landscape under an evening sky, a round tower in the middle distance. The Boths were amongst the most poetical of painters in their sylvan pictures.

99. **Jan Van Kessel.**¹ A landscape like a coarse De Koning, but seen at a considerable distance has a somewhat fine effect; by the side of this are three good paintings, (5) L. Backhuysen,² (250) a battle-scene by P. Wouvermans³ (one prefers his peaceful scenes), and

¹ J. Van Kessel was born at Amsterdam in 1648, and died about 1698.

² Ludolph Backhuysen, born at Embden in 1631, died in 1709.

³ Philip Wouvermans, whose works are justly appreciated in every collection of Europe, was a native of Haarlem, where he was born, in a house that still exists, in 1620. In spite of Descamps, who pretends that he never left his native town, he certainly, like nearly all his contemporary artists, visited the south of Europe. There is great uncertainty as to whether he was appreciated in his lifetime; according to Houbraken he made a fortune, but others believe he died from chagrin at the neglect he experienced, at the early age of forty-eight. It is marvellous that a painter in so short a life should have produced such an immense number of highly-finished paintings. He was equally excellent in representing horses, figures, and landscapes; his drawings and studies are nearly as highly prized as are his oil paintings. Between seven and eight hundred paintings are known to exist in various collections.

(87) a Hobbema, a smaller and more restored picture than the one in the other room. The composition is as usual full of beauty. Above these is a large landscape (167) by Isaac Van Ostade, remarkable for its size and beauty; it is a pity that so fine a picture is not hung "on the line." Isaac Van Ostade was the brother and scholar of Adrian. Born at Lübeck about 1617; died about 1654. Some of his later pictures rank as high as those of Adrian, but are scarce.

82. **B. Van der Helst.**¹ "Portraits of a Gentleman and Lady." An unknown couple. The lady's dress of white satin, embroidered with silver, is astonishingly realistic, but the faces are hard and unpleasant, the attitudes are forced and ungraceful, and though in the place of honour, it is not worthy of being in the same room with the old man's portrait by Frans Hals.

266. **Jan Steen.**² "The Feast of St. Nicholas." The same subject, but on a smaller scale, of his celebrated picture at Amsterdam; the child is delightful, as Jan Steen's often are. Steen has often repeated this subject, which is certainly one of his most unobjectionable.

220. **W. Van de Velde the younger.**³ "Ships"

¹ Bartholomew Van der Helst was born at Haarlem in 1613. Celebrated principally for his portraits, the one in the Museum at Amsterdam being considered one of the greatest pictures of the Dutch school, and by Sir Joshua Reynolds as "perhaps the first picture of portraits in the world." He also painted historical subjects. He died at Amsterdam in 1670.

² Jan Steen, one of the cleverest painters of human life, was born at Leyden in 1636. The coarseness of some of his subjects may disgust, but like Hogarth he ever showed vice in all its ugliness, to create dislike and not to attract. What Molière did for the stage, Steen did for the gallery, and one must be very stupid or bad not to be amused at his racy humour. He died in 1680.

³ William (the younger) Van de Velde, the greatest marine painter of the Dutch or perhaps any school (Turner alone excepted), was born at Amsterdam in 1633, and died in 1707.

in the mouth of the Texel." A highly-coloured and very effective picture, but has been much restored. The drawings kept in this Museum, some of which are framed and almost cover the walls of the room, prove the care and trouble he took in studying his ships even when in action.

115. **Jan Looten** or **Loten**. A large but badly-coloured landscape. Looten painted in England under Charles II. His landscapes are too cold and too dark in colour, but have a character of their own. He died about 1680.

184. **J. Van Ruysdael**. "Landscape." Terribly scoured, but seems to have been a good painting.

83. **B. Van der Helst**. "Portrait of a Gentleman." A striking portrait, but it is hardly fair to judge such a repainted work. It seems odd that hardly any of the subjects of the portraits in this collection are known.

314. **Emanuel Murand**. A very pleasing little farmyard scene, reminding one a little of Paul Potter. Born about 1622. Died 1700.

66. An empty frame, which should have contained a group of portraits by Govert Flink, greatly praised by M. Bürger, which made one regret all the more the empty space, where a good example of one of Rembrandt's best pupils should have appeared. The little cavalier by Philip Wouvermans (257) is a delightful study.

100. "View in the Neighbourhood of Amsterdam." There are some pictures here which have been, like this canal scene by John Van Kessel,¹ so shamefully

¹ John Van Kessel was a native of Antwerp. Born in 1626. He painted small landscapes, resembling those of "Velvet" Breughel. He visited Spain, where he painted for the queen of Philip IV. He died at Antwerp.

redaubed that it is useless to attempt to discover the remains of the original painting.

207. **Jan Steen.** "The Malade Imaginaire." Of course a clever picture, as Steen could not help being clever, but a revoltingly ugly subject.

4. **Backhuysen.** "A Coast Scene of Holland." A large one, but it is impossible to admire this inferior Van-de-Velde-like painter in his large works, though the stormy clouds here are fairly rendered.

9. **J. Beerstraten.** The picturesque old town-hall of Amsterdam during a severe winter, capitally drawn. This old building was destroyed by fire at a very opportune time, the new building—one of the finest edifices in the world—having just been completed ; it is said to have cost more to build than either the Escorial or Versailles.

239. **Weenix.** His favourite dead swan, of which Sir J. Reynolds got rather tired ; an admirable picture for placing over a sideboard in a dining-hall. Weenix was born at Amsterdam in 1621, and died in 1660. Beside his great and original merits he had the honour of being the instructor of Nicholas Berghem.

224. **J. Verkolie.** A capital little portrait, not unlike a Wootton on a small and refined scale. John Verkolie was a native of Amsterdam, born in 1650, the son of a blacksmith ; he died in 1693. He was one of the earliest mezzotint engravers of the Dutch school.

58. **A. Van Everdingen.**¹ A landscape, lifeless and dry in colour as usual ; an inch of his etchings is worth all these oil paintings, but I believe his best works in oil are at Dresden.

177. **Adam Pynacker.**² "Rocky Landscape with

¹ Born at Alkaemar in 1621, died in 1675.

² A. Pynacker was born near Delft in 1621; he studied in T

a Lake." Less green than usual, but as usual much too green.

151. Eglon Van der Neer.¹ The lady's dress is as finished as a Metsu, but the face is wanting in expression.

302. Weenix. "Tobit Asleep under his Vine." The "still life" here is superbly painted, especially the vegetables in the foreground.

253. J. Wyck.² "A Mother surrounded by Children." A capital little picture, the children are life-like.

The adjoining room will not detain us long, it is filled principally with some very feeble modern productions. On our right we observe two curiously badly-coloured "genre" pictures, 288 and 289, by M. Muigs, who, if jealousy produces a green tinge in the works of a painter, must have been tortured by that failing to a pitiable extent. The subjects of these two pictures are entirely left to the imagination of the spectator.

292. Cornelis Troost.³ "Babyhood," very clever, but would have been better if drawn in chalk, which, to judge by the roomfull of drawings by this artist at the Hague, was his favourite "vehicle."

305. J. E. Van Beest.⁴ A seapiece (like those of

and died in 1673. His landscapes are sometimes very beautiful, but he indulged too much in vivid greens, which is especially the case in his large pictures. The most beautiful picture I know by this artist is one belonging to Lord Spencer at Althorp.

¹ Eglon Hendrik Van der Neer was born at Amsterdam in 1673. He is supposed to have been A. Van der Werff's master, and his portrait has been placed amongst the illustrious artists in the collection of portraits at Florence. He died in 1703.

² John Wyck was born in 1640 at Haarlem. He was employed as a painter of battle-pieces in England, and also on portraits and landscapes. He died at Mortlake in 1702.

³ For a fuller notice of C. Troost see the notice of his clever series of chalk drawings in the Museum at the Hague.

⁴ Born at Kampen in 1828. He quitted his profession in 1853 to become a professional artist.

our skilful sea-painting family, the Wyllies), is very effective ; as is also 125, by J. U. L. Meiges, of a stormy sea, and, with a clever little Dutch canal scene in winter by S. Bakhuysen, a modern Dutch artist, are the best paintings in this room.

The next room to this contains nothing but works by modern Dutch artists, to wit (on right hand), 156, W. J. J. Nuijen,¹ a fine river scene ; and 293, a very fine meadow scene by W. Roelofs.²

102. B. C. Koek-Koek,³ pronounced "Cook-Cook," whose over-laden trees are much admired by Dutch connoisseurs. "The Oak Forest." This is one of his largest works and has certainly much merit, but is heavy in colour.

98. H. F. Carel Ten Kate.⁴ The Meissonier of Holland. "A Council of War." This guard-room scene is one of his finest works that I have seen.

Close by the farthest door is a small painting by Rochussen of artillery in action, but not so fine an example as any in Mr. C. A. Crommelins' collection at Amsterdam, although full of spirit and military knowledge ; the want of colour that his later works are deficient in is the sole defect of this clever work. M.

¹ Nuijen was born at the Hague in 1813. He studied under A. Schelfhout, and at the early age of sixteen had made a name as a good landscape painter. For an excellent winter scene, exhibited in 1838, he was admitted an Associate of the Fine Art Academy at the Hague. He died at the early age of 26.

² This distinguished landscape painter was born at Amsterdam in 1822 and is still alive (1874). He studied under H. Van de Sande Bakhuysen.

³ Bernard Cornelis Koek-Koek was born in 1803 at Middlebourg ; his father, Jan Koek-Koek, was a well-known marine painter, whose three sons became all distinguished painters, principally of landscape and sea views. Bernard died in 1862.

⁴ Born at the Hague in 1822, still living.

Rochussen is a native of Rotterdam, and deserves a greater reputation than he has at present.

205. **C. Springer.** One of his fine views of a Dutch town. This artist was born in 1817 at Amsterdam, and is still alive.

24. **J. Bosboom.**¹ A cleverly painted and truthful church interior.

At the end of the room two larger and melancholy works by A. Scheffer, of which the less said the better, as they are weak in drawing, colour, and effect. It is difficult to imagine that Ary Scheffer was born a Dutchman, so un-Dutch are his conceptions and treatment; he was a native of Dort, where a statue has been erected to him.

23. **M. Van Borselin**, born at Gouda in 1825. A pleasing landscape in Holland.

321. **E. Verveer.**² His "First Pipe" deserves its place of honour in the centre of the wall; the subject is well and skilfully told, a fisherman making a child try a whiff of the contents of his pipe, an elder sister looks on in sorrow, and a group of elderly fishermen seem delighted with the performance.

307. Another fine church interior, by Bosboom. This ends the contents of this room.

On the landing of the staircase to the right as we leave the rooms of modern painting, hangs a very brown landscape (136) by Peter Molyn³ (he is more generally known as "Tempesta"). The only reason

¹ Born at the Hague in 1817, still living.

² Born at the Hague in 1826.

³ Was born at Haarlem in 1637. He was taught the art by his father, who was also an artist; he imitated the hunting scenes of Snyders. A most tragical and guilty event caused his imprisonment in Genoa, but he escaped, and died at Milan in 1701.

for noticing this picture is its resemblance to some of Gainsborough's rough landscape oil sketches ; the other paintings on the landing consist principally of very second-rate portraits by De Vos and others : two by G. Flink,¹ 68 and 69, are the best. There are also two huge but very unpleasing landscapes by the ever-green Pynacker, and a very lurid painting by Goltzius,² as disagreeable as its subject, an artist whose paintings are luckily very scarce and always detestable, although some of his engravings are extremely beautiful in conception and execution.

In addition to this gallery of pictures, the Rotterdam Museum contains a very large collection of drawings (over two thousand) by ancient, and some by modern artists, from Schon and Raffaele to Morland and Smirke. Some of these drawings are framed and hung in the three rooms on the left of the entrance door on the ground floor. The walls of one of these rooms are nearly entirely covered by some superb drawings in pencil, slightly touched with Indian ink, representing naval engagements and studies of ships of all sizes and calibres, but mostly of the richly adorned and magnificent prow-carved men-of-war of that period, by William Van de Welde. I have already referred to these, but they cannot be too much noticed.

¹ Govaert Flink was born at Cleves in 1614. He was one of Rembrandt's ablest pupils, and became one of the best-known historical and portrait painters of his time ; he was employed to adorn the walls of the new townhall at Amsterdam with historical works, of which "Solomon praying for the gift of Wisdom" is considered his chief work. He died in 1660.

² Henry Goltzius was born at Mulbrecht in the Duchy of Juliers in 1558. He received his earliest instructions in art from his father, who painted on glass ; he studied in Italy, and sought to acquire the anatomical skill of Michael Angelo, which often led to his attempting subjects far beyond the reach of his powers. He was forty-two before he commenced painting in oils, and would have done well had he never taken up the brush : the graver was the tool which he wielded with consummate skill and facility.

In the first room behind the door is a curious scratchy sketch in yellow of a dissecting theatre (the only drawing by Frans Hals here or anywhere else, that I know). Unlike Rembrandt's famous picture, where Tulp is the only one of the group who wears his hat, Hals' surgeon is bareheaded, but his audience all wear long chimneypot-shaped hats; a custom which, I believe, obtains with the medical students of the present day.

Years are said to have been spent in arranging and cataloguing this immense collection of drawings, and I cannot say that during two long visits I could see the entire collection,¹ but of those I did I could form a high idea of the value of such treasures. Of the old Dutch masters Rembrandt is represented by a dozen; there are several very rare drawings by the Cuyp, father and son; twelve Adrian Van de Velde; fourteen Backhuysens, several "Velvet"² Breughels, many by Goltzius, a few by De Vadder,³ Cornelis Visscher,⁴ Weenix, Waterloo,⁵ W. Van Mieris, Van Huysum, and twelve Berghems, four Adrian Van Ostades, some

¹ The drawings are only shown three times a week, but it would repay a prolonged stay in Rotterdam to revisit this collection.

² John, called "Velvet" Breughel, one of the earliest painters who made landscape painting his profession, was born at Brussels in 1565, where he died in 1642. His brother Peter was also a painter, and from his fanciful subjects got the epithet of "Hell-fire" Breughel.

³ Louis de Vadder was born at Brussels in 1560. He has left some spirited etchings in the style of Lucas Van Uden, besides many landscapes of great merit in oils. He died about 1623.

⁴ A celebrated designer and engraver, born at Haarlem, so prolific in artists, in 1610: he died in 1670. His brother John was also an artist.

⁵ Anthony Waterloo, or Waterloo, a charming landscape painter and etcher, especially famed for his skill in drawing foliage, was born about 1618 at Utrecht. Bartsch gives a list of 150 fine plates after his designs. The date of his death is not known.

of Van Schorel's;¹ Esaias Van de Velde, Philip Wouvermans, three superb Paul Potters, of which one is the latest of his works, the dead horse, and another of horses, a sketch for the small picture in the Van de Hoop gallery at Amsterdam. Of the Flemish masters, twelve by Rubens (the best a crucifixion, which is glazed and hangs in the third room), six Van Dycks and the same number of Jordaens, and several Snyders.² I had not the time for seeing the more modern drawings, which fill many folios; as it is, it is the work of days to see even a portion of the old masters of this very interesting collection, which would alone be worth going to Rotterdam to see.

I could not discover any collections in private hands of old masters at Rotterdam; the fine collection alluded to by M. Bürger, belonging formerly to M. Blolkhuyzen, has long ago been dispersed under the auctioneer's hammer.

M. Heyermans and L. V. Ledebur have collections of paintings by modern Dutch artists which they most kindly allowed me to see. In these collections are several good paintings, in which the well-known names of A. Schelfhout, Meyer, H. Ten Kate, Van Os, A. W. Bakkar, Korff, the De Vogels, Bosboom, Bles, Koek-Koek, Van Borselin, de Haas, and Verschuur, do themselves full justice. M. Heyermans has also some fine and important paintings (mostly figure subjects of the size of life) by W. Bourguereau and two by E. Girardet.

¹ Schorel or Schooreel took his name from his native village. Born in 1495, he was one of the earliest Dutch artists; he studied under Cornelisz, the historical painter, but he was more influenced by the school of Albert Dürer and Mabuse. He died at Utrecht in 1562.

² Jordaens and Snyders, both fellow-workers and friends of Van Dyck and Rubens. Jordaens was born in 1594 at Antwerp, where he died in 1678. He may be fairly called a vulgar Rubens. Snyders, one of the greatest of animal painters, was also born at Antwerp, in 1579, where he died in 1657.

THE MAURITZHUIS, OR NATIONAL
GALLERY OF OLD MASTERS
AT THE HAGUE.



HIS collection, which ranks next to that of the Trippenhuis at Amsterdam, is in almost as bad a building, one that was never intended for the use to which it is now put ; the pictures consequently appear to great disadvantage in rooms which are neither large nor sufficiently lighted for them to be well seen. That Rembrandt's great anatomical painting and Paul Potter's world-renowned "Young Bull" should be contained in this building reflects disgrace on a town which is sufficiently wealthy to erect a suitable building for such great works of art ; but with the exception of the Museum of Paintings at Rotterdam, the other and infinitely finer national collections of Holland are in buildings which do not say much for the taste or liberality of the Dutch in matters of art.

The rooms on the groundfloor of the Mauritzhuis are occupied by the collection of Chinese and other curiosities, including a very elaborate model of the interior of a Dutch house, said to have been ordered by Peter the Great ; but there is a finer toy of this kind in the townhall at Utrecht, and we will begin at once with the pictures arranged without much order in the six rooms upstairs.

Entering the room on the left of this floor, Rem-

brandt's picture, known as the "Lesson of Anatomy," is before us; it is undoubtedly the finest work of his first manner, bearing the date of 1632, when he was only six and twenty, only two years after he had left his father's mill at Leyden to work at Amsterdam, and one year after the first known picture bearing his name, which we shall also see in this collection, was painted.

As everyone knows, the "Lesson of Anatomy" represents the famous surgeon Tulp seated in his lecture hall or room, and discussing to seven students (rather ancient for that term) the structure of the muscles of the dissecting-knife-opened hands of a "subject."¹

¹ The following account of this picture is quoted from Smith's "Catalogue Raisonné," Part VII.:—

"Professor Tulp giving a lecture on anatomy, in the presence of seven medical gentlemen, whose names are hereafter given. The composition exhibits a male subject extended on a table in front, and the professor, habited in a suit of black, relieved by a white pendant collar, and a large slouched hat, sits on the farther side of it; he appears to have been operating on the body and hand, as he holds a surgical instrument, and is addressing himself to his auditors. On his right is Matthew Kalkoen, a person with an oval countenance and sandy beard, his left hand is placed on his breast; close to the latter is Jacob de Wille, habited in a pink-colour silk dress, and represented in a profile view, leaning forward to view the subject; behind these gentlemen are Jacob Block, attired in a dark grey figured silk dress, J. Van Loenen, and Hartman Hartmans; the latter gentleman is remarkable for his animated countenance, he holds a paper in his hand, on which is written the names of the several persons. On the opposite side and front sit Adrian Slabsaan and Jacob Koolveld; the former, habited in a dark brown vest and a full-plaited white ruff, has his hand on his knee, while the latter wears a grey dress and similar ruff, and is seen in a profile view. The company are assembled in an arched building, against the wall of which is attached a paper bearing the name of the artist and date 1632. This excellent production is finished throughout with the most elaborate care, accompanied with admirable purity and freshness of colour and force of effect." Smith adds that this picture was painted for the Corporation of Surgeons at Amsterdam, and was kept there till 1828, "when the said company resolved to dispose of it for the benefit of an establishment of poor, who were supported by

The eight heads, all of which are portraits, are superb in drawing, colour, and expression, particularly the three in the centre, who form a kind of triangle; in these heads Rembrandt has painted and expressed, as no other artist has ever done or probably attempted, *intellect*, the almost visible working of the brain; this is what almost makes the work approach the sublime. Of course the critics and detractors (the names are almost synonymous) have picked a hole here and found a fault there; the dead body, they say, is badly coloured, badly drawn, and, in fact, should not appear at all; there is certainly a somewhat swollen appearance about the chest, and the right arm looks unusually short, but the eye is not intended to rest on this inanimate trunk, which is only a foil to the living and thinking heads grouped around.

This picture was the one that made Rembrandt's fame, and which at once placed him high above all his former compeers in the art. Were all his other works to be destroyed and forgotten, this one alone would keep him a place along with the greatest of the Italian portrait painters. When Sir Joshua saw this picture, it was still in its original home in the surgeons' hall at Amsterdam; in his notice of it he commits the strange mistake of copying the date on it (instead of 1632) 1672, three years after the date of Rembrandt's death!

In the same building which contained the one of

them. The sale was, however, resisted by the burgomaster of the city, and ultimately by the minister, and a special order from the king. The right of the company to sell could not, however, be set aside, and, as it had been advertised for public sale, and inserted in a catalogue with other pictures for that purpose, there was some danger that it might quit the country. His majesty, in order to prevent this, proposed to become the purchaser, and after much discussion the sum of 36,500 florins was adjudged as its value."

Leslie, the artist, justly says, regarding this picture, that a sight of it and of the "Night Watch" is well worth a journey to Holland.

Tulp, he notices another Rembrandt of a somewhat similar subject—Professor Deeman standing by a dead body, which is so much foreshortened that the hands and feet almost touch each other; the dead man lies on his back with his feet towards the spectator. There is something, Sir Joshua says, sublime in the character of Deeman's head, which put him in mind of one of Michael Angelo's; the whole is finely painted, the colouring much like a Titian. This other picture of Rembrandt's, so highly praised by Reynolds (who was not generally a great admirer of Rembrandt, as we see by his remarks on the "Night Watch,") is now somewhere hid in England, having been bought for an absurdly low sum in 1842. Nobody seems to know what has become of it, strange to say; it should be unearthed and brought to light. A work that reminded Sir Joshua of the sublimity of Michael Angelo and of the colouring of Titian ought not to be lost sight of, and should, for a short time at least, be seen in the rooms of our Academy in Piccadilly.

On the same wall we notice Wouvermans' "Hay Cart," No. 181, one of his best known works, and the landscape, No. 175; this master painted this hay cart several times. There is a finer one at Buckingham Palace, and a smaller in the Bridgewater House gallery.

146. Jan Steen. "Distant View of the Castle of Hondshobredyt." A very singular work.

86. G. Metsu. "Three Persons with Musical Instruments." A picture of wonderful finish and of the highest quality; this is one of the many pictures that Napoleon I.¹ sent to the Louvre during the

¹ Napoleon III. was without the slightest feeling for art as far as paintings are concerned; he bought some fine modern works, but could not distinguish between a daub and a chef-d'œuvre. His uncle, the first Emperor, was probably as deficient in pictorial knowledge, but certainly formed during his conquests the finest gallery of works of art in Europe at the Louvre.

height of his glory. The choice he made, or that was made for him, of paintings was excellent, and as the whole, or nearly all, have been since returned to Holland, no harm seems to have been done them ; on the contrary, the French, who are by far the most enthusiastic lovers of true art, had all these pictures engraved, and this Metsu, as well as many of the finest pictures here, can be seen in that superb work, published in the early part of the century, entitled "*Musée Français.*"

132. **J. Ruysdael.** "Distant View of Haarlem." A marvel of space on a small scale ; the distant view of Haarlem reminds one more of a Kaning than of this painter.

11. **N. Berghem.**¹ "A Wild Boar Hunt." A capital work in his best manner.

70. **K. Du Jardin.**² "Landscape with a Bull." Rather a feeble one.

142. **J. Steen.** "His own Family." Eleven figures all busily employed in eating, drinking, smoking, and laughing ; full of character and all evidently likenesses, in his best style and manner ; and above it hangs a most interesting portrait by B. Van der Helst of Paul Potter.

¹ Nicholas Berghem, whose family name was Van Haarlem, was born in 1624. He studied under J. Van Goyen and J. B. Weenix. Besides an innumerable number of landscapes, many of the greatest beauty, he has left a huge number of drawings and etchings. He died in 1683.

² Carel or Karel Du Jardin was born in 1640 at Amsterdam. His best works, which are of uncommon brilliancy of colour and correctness in drawing, consist principally of landscapes with cattle and peasantry. No one painted the deep blue of an Italian landscape with such brilliancy. His pictures are seen in England ; there is an uncommon one at Stafford House of David with the head of Goliath, in which the painter shows his power of painting the human figure as well as an Italian scene enlivened with sumpter mules and herds of sheep and oxen.

54. This is said to have been painted only three days before Potter's death ; the face is certainly of a livid hue, but there is much life left in eyes and mouth. As a painting this portrait is of the highest quality, and is in admirable preservation.

93. **W. Van Mieris.** "A Grocer's Shop." Of his usual tea-tray style of painting.

171. **Adrian Van der Werff.**¹ "The Flight into Egypt." The remarks above apply still more to this picture ; between these over-elaborate works is a fine church interior by G. Hockgeest.

58. Representing William I.'s tomb at Delft. According to this picture the four symbolical female figures at the angles of this fine tomb were formerly gilded, but they are now of a plain bronze colour, and probably look all the better for the change.²

145. Another J. Steen, "The Dentist." 99 and 100, Moucheron and Lingelbach.³ Almost unnecessary to

¹ Adrian Van der Werff was born in 1659. With a correct and graceful style of drawing and some imagination, he painted in a highly finished and affected manner, which, although much admired in his time, has caused his paintings to be comparatively uncared for in more recent days. Nearly every one must agree with Sir J. Reynolds, who says, regarding Van der Werff's works, "His pictures, whether great or small, certainly afford but little pleasure."

² William "the Silent's" tomb at Delft is the finest sepulchral monument in Holland, and worthy of that great and good prince. The recumbent figure of the prince is a faithful likeness, and was probably copied after a cast taken from the corpse as it lay in state. What adds to the striking effect of this tomb are the armorial bearings of William's four wives, one of whom, being the daughter of Admiral Coligny, brings forcibly to the mind the noble lives of those two devoted men, who sacrificed their lives to their religion, and sealed their sacrifice with their blood, and have left names behind them which will endure after the marble and bronze of the great Protestant prince has ceased to exist.

³ Lingelbach was born at Frankfort-on-the-Maine in 1625. He passed many years in Italy, but settled latterly at Amsterdam, where he died in 1687. He was the Pannini of Holland.

say that the figures in these two pretty landscapes are by the latter.

103. Gaspar Netscher.¹ "The Painter and his Family." Here, of course, is one of his white silk gowns, for the painting of which he and Terburg are unrivalled.

91. Old Mieris. A fine portrait of Mieris, also a tea-trayist.

120. Rembrandt. "Head of a Youth." This youth's portrait is probably a very juvenile work of the artist; there is one a little like it at Grosvenor House.

140. Snyders and Rubens. "A Kitchen in which are Dead Game and Vegetables." It would be worth building a dining-room, did one possess such a picture, wherein to put this "bon tableau de décorateur," as says M. Bürger, with whom we entirely agree.

163. A. Van de Velde.² "View of Schevening." Only two of this delightful artist's works here; but this is a capital one, and very true to nature, both the landscape and the figures. "A little pearl of art," exclaims Smith, on referring to this charming little work.

179. Lingelbach, and 176. Wouvermans. They are both fine examples and make a capital pair; the one by Lingelbach represents a landscape with a hay-cart, that of Wouvermans a hunting party.

17. J. A. Both. "Italian Landscape." Very fine.

162. Adrian Van de Velde. "Landscape with

¹ Netscher was one of the "tea-tray" style of painters, but less offensively so than the Chevalier Van der Werff.

² Adrian Van de Velde, one of the most charming painters of the rustic type that ever lived, was born in 1639. His best works or work, that in the Van der Hoop collection, are in his native town, Amsterdam. Considering his early death, in 1672, he left an immense number of paintings.

Cattle." Quite a gem, of exquisite finish ; there is a somewhat larger picture almost the same as this at Buckingham Palace. Adrian's industry must have been very great to produce so large a number of these very highly-finished pictures ; but he is said to have not passed a day of his too short life without either making a sketch from nature or else composing one at home.

168. **Ary de Voys or Vois.**¹ "A Sportsman holding a Dead Partridge in his Hand." A fine specimen, but more like one of Du Jardin's elaborate paintings.

106. **Adrian Van Ostade.**² "The Exterior and Interior of a House." Two fine examples. These capital and spirited little pictures bear the date 1673, when Ostade was sixty-three. They have both been engraved by the French, who had the good taste to take them to Paris.

178 and 179. **Philip Wouvermans.** "The Arrival," and "The Departure." Another fine pair, and painted in his best manner ; in fact, all the nine works by Wouvermans in this collection are of his best time, and have been highly praised by Reynolds ; they also had passed along the road to Paris in the "fourgons" of the Imperial army.

92. **J. Van Mieris.** "Soap Bubbles." Also a celebrated picture and one full of charm ; the child's head

¹ Ary de Vois, whose pictures are extremely scarce and elaborate in finish and execution, is said to have spoilt his life, much in the way in which Addison spoilt the latter years of his, by marrying a rich widow, which caused him to give up work and live in idleness. He was born at Leyden in 1641, and died about the end of the seventeenth century.

² Adrian Van Ostade was born at Lübeck in 1610. He had the good fortune to have Franz Hals for master, although his pictures were more in the style of those of Teniers and Brauwer than of the Dutch Velasquez. His etchings, over fifty in number, are exceedingly fine. Smith mentions 380 paintings by Adrian, many very highly finished. They seldom come into the market, but a genuine one would fetch its thousands.

is lovely; there is a repetition of this picture in our Queen's collection at Buckingham Palace.

153. **David Teniers.** "The Alchemist." The great Flemish painter has only two pictures here, but both are excellent; this, of an old alchemist in his laboratory, has often been repainted by him, with variations. There is a similar one at Chiswick (belonging to the Duke of Devonshire), another at Bridgewater House, and others in various collections.

76. **Th. de Keyser.** "The Burgomasters of Amsterdam waiting to receive Marie de Médicis in 1638." I had rather have this little group of portraits than any of Van der Helst's works. After seeing this very fine little picture one is curious to know something of the painter; according to M. Bürger, Theodor de Keyser was a son of Henry Keyser (or Hendrich de Keyser), who seems to have combined the talents of an architect with those of a sculptor, being accredited both as the author of the fine town hall at Delft and some churches at Amsterdam, and also said to be the sculptor of the statue of Erasmus at Rotterdam; but of the artist who painted the above picture not even the place or date of his birth are known. In Mons. Victor de Stuers' minute notice of this collection there is no mention made at all of this Theodor, and this picture, called the "Assembly of Burgomasters," is accredited to "Thomas" de Keyser. It is a work which, small as it is, would make the artist famous; in fact, it has done so, as I believe this and one other are the only works by the mysterious de Keyser.¹

Print collectors know the above by a splendid engra-

¹ All the information regarding De Keyser in Bryan's dictionary is a short notice of this painting, and that "there is a picture by him in the National Gallery, bequeathed by the late Mr. Simmons, which may be considered as a fair specimen of his ability. According to the dates on his pictures, he flourished from 1620 to 1660."

ving of it by J. Suyderhoef, of the size of the original. A study from this admirable little work was sold about a century ago for six sous !

We now leave this room and enter the one beyond on the right. In a small space of wall between door and window are two other Rembrandts, but a very different work from the one we have just left, both in subject and treatment.

117. "Simeon in the Temple,"¹ and 118. "Sussannah." The first is one of his finest New Testament creations. "Simeon in the Temple" was a favourite subject of the artist's, and he has left many etchings, drawings, and paintings in oil of this scene.

The chief interest of this one is that it is probably the earliest of the oil paintings of the artist extant, as it bears the date 1631; it has, although so early a work, nearly all the chief characteristics of the great painter, his marvellous depth of colour, the grandeur of the old man's head, and the solemnity of the subject, heightened by the surrounding architectural gloom, the almost awful effect of the lofty arches, more felt than seen, and the mystery of the apparently boundless aisles and sculptured distance. In the Grosvenor collection is a picture probably intended as the companion of this one, it is of the same shape and size, the subject is

¹ Smith, in his "Catalogue Raisonné," mentions this picture as well as four others of the same subject. The one at the Hague, he says, "is painted throughout with elaborate care, accompanied by clearness of colouring and brilliancy of effect; its date, 1630, shows it to be one of his early productions." Worth 1,800 guineas, according to Smith, forty years ago, it is now worth that sum thrice told. While on the subject of the value of these Rembrandts, it may be considered within bounds to triple the sums which the connoisseur of half a century ago placed on them; of course the great works of the great masters, such as "The Lesson of Anatomy," "The Night Watch," Paul Potter's "Young Bull," etc., are simply beyond all price; one might as well set a value on a play of Shakespeare or one of Molière, as attempt to guess the value of such.

Mary visiting Martha, but it is a work of ten years' later date than the above.

In 118 the Old Testament has given the subject, also a favourite and oft-repeated one of Rembrandt, as well as of nearly all the great band of artists who have been enabled to show their mastery over that greatest difficulty of colour, "the nude," in the undressed but chaste Susannah. Sir Joshua Reynolds is very hard on this work, and ungallantly ycleps Susannah "ugly;" she is certainly not a type of female loveliness, but probably she was the best-looking model Rembrandt could procure, and, compared to his celebrated etching of Eve, she is beautiful. Van Ryn cared little for mere beauty of feature, and there is but one beautiful imaginary female head painted by his hand that I have seen, close at hand in the Steengracht collection, "Bathsheba." However, it is now the fashion to call both these paintings by the same name, in which case this one before us is placed at a disadvantage as far as beauty of features are concerned.

Susannah¹ or not, it is a marvellously fine study of flesh, which was probably all that Rembrandt intended that it should be.

33 and 34. **Van Wyck.** Portraits, probably of husband and wife. Not very famous.

18. **Jan A. Both.** "Italian Landscape." A lovely little picture.

177. **F. Van Mieris.** "The Painter and his Wife." With the accustomed high finish. This picture has also a rival at Buckingham Palace.

88. **G. Metsu.** "A Sportsman holding a Wine-glass." This charming little portrait of a man with a

¹ Smith mentions two "Susannahs," the first sold probably at the sale of Sir Joshua Reynolds in 1795, for £156, to whom he does not say, and the one at the Hague, "worth 300 guineas."

wine-glass in his hand, bears the date of 1661, in which year the artist is supposed to have died. The Metsus were very popular with the French, and all these have seen the interior of the Louvre, and been consequently engraved.

114. Paul Potter. "Cows and Pigs." A very perfect and beautiful little picture; the pigs especially are capital, signed, and dated 1652. These cows and pigs have also visited Paris and been returned in that year of restitution, 1815.

30. G. Dow. "An Interior." Of his two pictures here this is by far the finest. This very beautiful work has been classed next in order of merit to the painter's celebrated "Femme Hydrophique" in the Louvre, which is regarded as his *chef-d'œuvre*. Nothing, indeed, can be more charming than the mother and the two children in this picture. It would be tedious to repeat that such and such a picture was taken by the French and restored in 1815, as all the principal works here were taken but not nearly all returned, in fact, only two-thirds were brought back to Holland.

85. Van der Meer. "View of Delft." A very remarkable picture by a very remarkable but almost unknown painter; this fine view of Delft is one of the very scarce works of Van der Meer, whose two pictures in the Six collection at Amsterdam prove him to have been worthy of ranking with the very best artists of his day, and that the day of Rembrandt and Potter, Hals and Steen.¹

¹ M. Bürger has been indefatigable in his attempts at discovering something of the life and career of this remarkable artist; he has failed regarding the first, but has unearthed many of his undoubted works, and has published a beautiful volume containing etchings after some of those. Under the name of Vermeer is the following notice of this painter in the new edition (1865), by G. Stanley, of Bryan's Dictionary of Painters. "Vander Meer, or Van der Meer, of Delft. Of an artist whose works are so highly

164 and 165. **William Van de Velde** (the younger). Two "Calms at Sea." A splendid pair and in splendid keeping. W. Van de Velde was always best in this effect of "calms" and here he shows his power at its best.

Between these hangs a Jan Steen.

147. "The Doctor's Visit." One of his cleverest pictures here, where he has half a dozen, all of the first class.

27. **Albert Cuyp**. "View near Dort." A very early one and but a poor example of this master.

173. **P. Wouvermans**. "A Battle Scene." An immense picture, the largest the artist ever painted, but by no means the best; one would rather have any one of his eight smaller pictures here than this eight feet long jumble of horses, riders, and smoke. There is

valued, it is surprising that so little is known. It is said that he was a scholar of a painter of the name of Charles Fabritius, who lost his life when the powder explosion occurred at Delft in 1654, and that he followed the manner of his master, portrait painting and perspectives. It is said that he was born in 1632; it is known by his pictures that he operated in 1667. The subjects he most frequently painted were females occupied in domestic concerns, or engaged in the amusements of reading, writing, music, or cards. These he treated with much of the elegance and suavity of Gabriel Metsu in the figures, and an approach to Peter de Hooze in perspective and chiaroscuro. But he did not confine his pencil to interiors; he painted landscapes and views of cities with equal ability. A view of the town of Delft, at sunset, is now in the gallery at the Hague; it is one of the most unpretending yet surprising pictures of the kind. The editor was present at the sale in 1818, when it was purchased for the King of Holland at the sum of 5,000 florins. Another by him is in the Museum at Amsterdam (?), it represents the staircase of the convent of St. Agatha, at Delft, where William, the first Prince of Orange, was killed in 1584. The Dutch, who had formerly neglected his pictures, are now fully alive to their merits and value, and so are others, consequently they obtain high prices when they appear at sales, which is but seldom. He probably died towards the end of the seventeenth century, as there is somewhere an account "his effects being sold about that time."

also at Bridgewater House a large, although smaller, battle scene by this artist.

123. P. P. Rubens. Portrait of his first wife, but very hard, and I would have thought it but an imitation had not Sir Joshua praised it and accepted it as a genuine work. There is a repetition of this in Sir R. Wallace's collection, now (1874) at Bethnal Green.

119. Rembrandt's "Portrait of an Officer." It bears no date, but probably is an early work; I believe it is Rembrandt's own portrait, as it strongly resembles some of the early etchings of his own portrait, and why it should be called a portrait of an officer it is not very easy to see. This is the last of the genuine Rembrandts here. An old man's head, **121**, has been attributed to him, but is probably an imitation or a copy by one of his numerous pupils.

Below these is one of Terburg's most famous pictures.

154. To which it would be difficult to give a name, but "The Trumpeter"¹ will do as well as another; unluckily this fine painting seems to have darkened considerably. I think I have seen a repetition of this picture, but where I cannot recall.

131. J. Ruysdael. "Scene on a River." A very breezy, bright, and pleasant water piece. The fine ladies are getting their feet wet; the figures are probably painted by another hand.

155. Terburg's Portrait, by himself, as Burgomaster of Deventer, where he died in 1681, quite the burgomaster, and very magisterial in dress, deportment, and decorum.²

¹ In Smith's Catalogue this picture is called "The Interruption;" it was formerly in the Van Slingelandt Collection; was taken to Paris and engraved by Audouin in the "Musée Français."

² Smith merely mentions this portrait as that "of a Gentleman;" there seems good reason to believe it to be the artist's portrait, who died burgomaster of Deventer.

1. **W. Van Aalst.**¹ A good flower piece.

57. **G. Hoekgeest.**² "The Tomb of William the Silent," from a different point of view to the one in the other room, and equally well done and painted.

25. **Van Dyck.** "Portrait of Semens the Painter." By far the best work of Sir Anthony's here, and probably in Holland, where they are few and bad. He has left also an etching of this portrait.

98. **Sir Antonio More.** "Unknown Portrait," very fine, and holds its own by the side of Van Dyck's. We English know the painter as Sir Antonio More, his real name is, however, Antonie Mor. He was a native of Utrecht, born in 1519, but has nothing Dutch in his style, which is a kind of cross between Holbein and Van Dyck's in portraiture; there are scarcely any of his portraits in Holland, they are chiefly met with in England, where, in the Exhibition at Manchester in 1857, they created quite a sensation.

156. **Tilborg.** "A Family Gathering," with portraits of Adrian Van Ostade and Paul Potter, if these are genuine portraits (which is doubtful). This is a most interesting picture; the painter was a pupil of Teniers, and there is a good deal of that master's craft in this painting. Tilborg was a native of Brussels, born in 1625, and died probably in 1678. He was a pupil of Teniers, and in his lifetime some of his works are said to have been preferred to those of his master.

113. **P. Potter.** "Landscape with Cattle." A justly celebrated little picture; it would form a good

¹ William Van Aalst, or Aelst, was born in 1620 at Delft. His pictures of still life were eagerly sought in his lifetime. He died at Amsterdam in 1679.

² Hoekgeest, or Hogeest, nearly equal in his church interiors to De Wit, lived in the seventeenth century, this is all that Bryan knows of him; he mentions his two pictures in this collection.

pendent to an exquisite work by the same hand at Grosvenor House; we would sooner have either of these little gems than the life-size bull in this collection, but there are some Adrian Van de Veldes almost equal to this. But to compare Van de Velde to Potter is a kind of heresy, and art is sometimes nearly as bigoted as some forms of religion when in the hands of enthusiasts.

108. **A. de Pape.** "An Interior," in the style of Mieris, but by which of the family of De Pape I cannot tell; they were a family of artists—a father, two sons, and a daughter, all engravers if not painters.

12. **N. Berghem.** "An Engagement of Cavalry." Very spirited, and as full, if not fuller, of blood and thunder as Wouvermans' great battle-piece.

144. **Jan Steen.** "The Doctor's Visit." Another medicinal scene, and as clever as the other.

We now return through the first room we entered, and enter the room facing the landing of the staircase, and here on our right we come face to face with Paul Potter's magnum opus.

112.¹ *The Bull* par excellence. Perhaps had not

¹ The following notice of this picture is from Smith's "Catalogue Raisonné:"—

"This unquestionable chef-d'œuvre of Paul Potter was done in the year 1647, the artist being then twenty-two years of age; it is distinguished from most of his works by the animals being of the size of life, and painted with such extraordinary firmness and precision, both in the drawing and handling, and with such a full impasto of colour, that many of the details appear to be rather modelled than painted; for the very texture of the hair, horns, and other parts, are delineated with inconceivable fidelity. But that which claims the highest admiration is its wonderful approximation to reality; the animals appear to live and breathe, they stand upon earth, and are surrounded by air, light and shade play deceptively over the scene, and all the gradations between approximation and distance are given with the delicacy and truth of nature. Such, in fact, is the magical illusion of this picture, that it may be

one been led to expect so much from this work one would have admired more. I confess to a slight but decided feeling of disappointment. In saying this I know I am again heretical, but after all it is surely not so wonderful a picture as to be called one of the first great paintings of the world. Immensely clever, if you like, but to me it seems for all the world like a clever piece of stuffing with a well-painted background. Over-praise sometimes destroys, and this has suffered from abundance of eulogy; but what is really wonderful about this work is that it was painted by a youth of only two-and-twenty. Enough of this young bull, the accounts of which fill every guide book in every European language; my object is not to repeat well-worn praise, but to call the artist's attention to the less well-known works in these galleries.

5 and 6. Two good Backhuysens. Remark in No. 5 that our Dutch King William returns to his native country accompanied by beefeaters.

69. C. Du Jardin. "Italian Landscape with a cascade." Not a good one.

152. D. Teniers. "The Good Kitchen." A delightful picture; what pots, pans, and greens! and how admirably painted! This picture was painted in 1644, when Teniers was at his best; he was then thirty-four.

53. Van der Heyden and Adrian Van de Velde. A charming picture, a view of an unknown town; the

fairly concluded that the painter has approached as near perfection as the arts will ever attain. This capital production was sold in the collection of M. Fabricius at Haarlem, in 1749, for 630 flo. (£57); and were it now (1834) offered for sale it would probably bring 5,000 gs."

It would be childish to attempt to value this picture now, and such a work could only be purchased by a state, as it would probably, if ever sold, realise a sum of between twenty and thirty thousand pounds.

little figures, which are Van de Velde's, are exquisitely finished.

26 bis. **Gonzales Coques.**¹ "A Collection of Paintings," &c. A marvellous *pot-pourri* of pictures; we know a Pannini of this kind at Bridgewater House, and a Teniers at Petworth, but the general effect is never good, and where Teniers has failed Coques is hardly likely to succeed. Some of Gonzales Coques' best works are in England.

80, 81, and 82. Three Lingelbachs, of which 81 naturally interests a Briton, as it represents Charles II.'s departure from Holland to ascend the throne of his ancestors; besides, it is a capital picture and full of character. *Apropos* of the Merry Monarch, Charles, while a guest of the Dutch in 1660, was lodged in the very building we are now in, shortly before the event took place so graphically depicted in this painting by Lingelbach.

80 and 82. "A Seaport in Italy" and "A Cavalry Scene." Also good specimens of the artist.

183. "Landscape." Here Lingelbach has painted some capital figures for one of Wynants' charming landscapes; as he also often did for Koninck and sometimes for Moucheron, as did also Adrian Van de Velde for these and other artists of landscapes. It does not seem that his good-natured system prevails between figure-painters and landscape artists of these days; at least, I know of no such co-operation among

¹ Gonzales Coques was born in 1618 at Antwerp. Van Dyck's success inspired him to try portrait painting; in a certain way he succeeded, but his portraits want refinement and grace, although sometimes his likenesses were admirable. Two small full-lengths of Charles I. and his Queen, now at Bridgewater House, are good examples both of his merits and defects. He died in 1684. Besides portraits, Coques is said to have painted landscapes, and even animals, with ability.

our Millais or Wards, or our Friths and Coopers: money more than fame is the present fashion.

Facing Paul Potter's Bull is a large painting of dead game by Weenix, No. 169; of course a swan is in the centre.

Next we come to Jan Steen's best work.

143. "Human Life,"¹ as it might be called, or "Tableau de la vie Humaine," as the French call it. Here we have over a score of figures, each a study in itself, and finished minutely but not overdone, and each face and figure is in perfect accord with the others. In the last work published of this collection by M. Victor de Stuers this elaborate work is simply styled "L'estaminet," but it has been known for generations as the Picture of Human Life ("Tableau de la Vie Humaine"), and it is rather late in the day to alter that title. For

¹ In Smith's "Catalogue Raisonné" he thus describes this picture:—

"'The Oyster Feast,' a company of about twenty persons assembled in a large room, in the centre of which is a pretty woman sitting in the middle, to whom an elderly man is offering an oyster which she rejects with indifference. Near them is a child with a puppy in its pinafore, another making a cat dance, and a boy with a pitcher and basket of fruit; beyond the latter stands a table with refreshments on it, at which are seated a young man (Jan Steen) playing a lute, a young woman listening to the music, and a fat fellow with a glass of liquor in his hand. On the opposite side and front are a girl on her knees preparing oysters, and an old man nursing a child; the rest of the company are pursuing their several amusements. This is one of the master's best pictures. Engraved by Oortsmann in the Musée Français, taken from the Louvre in 1815, and restored to the Hague Musée; worth 600 gs."

While on the subject of Steen I may be pardoned for quoting the tribute of admiration which one of our greatest genre painters bears him. In the most delightful and useful of young artist's handbooks, by C. R. Leslie, R.A., is the following notice of Steen, which accompanies an outline engraving of this wonderfully clever picture of "An Oyster Feast" or "Representation of Human Life":—

"Of all the Dutch painters of familiar life Jan Steen is ac-

instance, Rembrandt's "Night Watch," although nothing to do with night, will go down through all the changes of time by that epithet, and when such a painting as Rembrandt's, or even this one of Steen's, is universally known by such an appellation as it has always held, it seems mere affectation to attempt to rename it. For perfect and yet bold finish this Steen is unsurpassed; the fruit on the table, the eggs and oyster shells, and even the reflection of the fire on the polished back of the arm-chair, are all wonderfully painted and marvellously true to nature.

122 and 125. Rubens. But surely this "Venus and Adonis" is not his handiwork? Perhaps the "Confessor" is, but even this portrait is more like one of Jordaens' than of his master's.

In the little room beyond are a set of about sixteen clever little drawings in chalk "pastels," by C. Troost.

knowledge to be the greatest genius. The humour and whim in his compositions disclose to us a mind quite distinct from the rest; and the love of childhood displayed in his works shows that, with all his eccentricities, there was something good in his nature; and, indeed, unless that be the case, I doubt the power of any artist, whatever may be his genius, to interest us deeply. I know not that any other painter combines such completeness of finish at apparently so small an expense of labour as Jan Steen in his best pictures. But haste, perhaps occasioned by his necessities, towards the close of his life made him throw off works which, though they might have made the reputation of other men, are scarcely worthy of him. His pictures have, more than those of most painters, an apparent artlessness of contrivance—the result not of ignorance, but of that originality which, disregarding common rules, works out its purposes by methods of its own, and yet faultlessly. Jan Steen seems, indeed, from the unmistakable evidences of rapidity his works present, to have had the whole of his art not only always present in his mind but at his fingers' ends. He seems to have painted as quickly and as surely as Shakspeare is said to have written. Others have, no doubt, equalled him in this, but who with such results, excepting only a still greater genius, Rubens?"

Keynolds' extraordinary and rather startling praise of Jan Steen need not be quoted here.

Cornelius Troost was born at the end of the 17th century at Amsterdam, and was one of the few Dutch artists who attempted to keep up the traditions of the old schools of the Ostades and Steens. He has been styled the Hogarth of Holland, but he is more properly the Zoffany of the Dutch school, and like that clever painter he loved to represent scenes from the stage. Such scenes and such art necessarily is of transitory interest, the plays and comedies which were the rage of the town, and which in the picture delighted those who knew the different characters of the piece, have long passed away, as well as the actors, and many of the scenes which made both Zoffany's and Troost's works of great popularity at the time they were painted, are now almost unintelligible; of such scenes there are in this little room more than a dozen,—five (and these are by far the cleverest) represent different stages of a supper party, from oysters and Chablis to pipes and punch.

This painter is most generally known from some fine large engravings (now somewhat scarce) representing guardroom scenes, but I am not aware who possesses the originals. Two of his paintings in oils are in the Six collection at Amsterdam, and are very well and carefully painted; the artist's portrait is in the same town, at the Trippenhuis; there is also a "genre" painting in oils by Troost in the Rotterdam gallery.

In the same room with these Troosts are two fine life-size portraits (unnumbered) in the style of Mirevelt.

The next room we enter is on the left of the room containing Potter's "Bull," and here we find ourselves in the midst of a motley collection of Italian and Flemish paintings; many appear but poor copies of the old masters of the Italian and Spanish schools, and but two are worth notice, No. 124, Rubens, "Helena Fourment," his second wife, but we have seen better by him of her, and 170 (bis), Roger Van der Weyden, "A Descent from the Cross."

There were two Rogers, and this has caused endless confusion amongst the art-critics, but it appears that this fine work is by the eldest of the Weydens, who has a greater reputation than the son.

If this is the case, this picture is over 400 years old, and is in splendid preservation, but of course it is over-varnished, as are all the paintings in private or public collections here.

In the next room are some Holbeins (?), one at any rate, much admired by Sir Joshua Reynolds.

195. "Robert Cheseman." If the portrait itself has not been retouched or repainted, the inscription in the background has. A more doubtful work hangs near it, "Jane Seymour" (196), and that of "More" (194) is certainly not genuine, but that of a lady (197) undoubtedly is a real Holbein: it belonged to Charles I., whose well-known stamp "C.R.," surmounted by a crown, is on the back of the panel; for many years this portrait was attributed to Lucas Cranach or Leonardo da Vinci.

204 and 205. **Joseph Vernet.** Two very fine companion landscapes, by Horace Vernet's grandfather.

In the same room are two fine life-size busts in terra cotta, which should be noticed. Admiral de Ruyter seems to have been modelled after a cast from the face, and probably was the model for the figure in his sepulchral monument at Amsterdam.

Around the landings of the staircase are arranged some good pictures, but these can with difficulty be seen, as they are in a wretched light; of these the following seem the best:—

180. **Philip Wouvermans.** "Un manège en pleine campagne." A superb picture, and being placed near the windows is fortunately well seen. This, as well as the "Hay Cart" picture by the same master in this collection, has been engraved in the "Musée Français."

139. **Snyders and Rubens.** "A Stag Hunt,"

the beasts rather wooden ; and Rubens's landscape is not at all one of his best.

179. Weenix. A fine one, but not as good as the one opposite Potter's "Bull."

167. Van Vliet. "The Old Church, Delft." There were no less than seven Van Vliets, all painters, and for the sake of correctness it is as well to know that this one is by "Hendrik Willem."

From these pleasant old church interiors by the Dutch painters of the seventeenth century, an idea can be formed of the havoc committed by the Low Church party and the French troops amongst the churches of Holland, which are now cut up by hideous galleries and pews, and bereft of the escutcheons and banners which gave life and colour to the otherwise rather frigid-coloured interiors. Greater extremes can hardly be imagined than the bare walls and hideous pews of the Dutch churches of the reformed faith with the tinsel and gewgaws which flaunt in the Roman Catholic temples in Belgium ; as always, both extremes are detestable.

75. Theodo de Keyser. "Portrait of a Magistrate." I have already mentioned this rare and justly-celebrated artist ; this is also a splendid little work, and places the artist in the highest rank of portraiture.

25. Rubens and "Velvet" Breughel. "Adam and Eve in Paradise." The figures are by the great Fleming, the landscape and animals by "Velvet" Breughel ; it is difficult to know which most to admire. This admirable but somewhat over-finished picture was sold in Leyden for over 7,000 florins¹ in 1766, a great price for a painting at that time !

50. C. Van Haarlem.² This "Massacre of the

¹ £661 ; according to Smith it is worth 1,200 guineas, which now (1874) may be quadrupled.

² Cornelius "Van Haarlem" took the name of the place of his

Innocents" is represented in the Trippenhuys at Amsterdam, and made the fame of the painter; it reminds one of a dish of frogs' legs.

44. A most interesting work, signed "F. Franck,"¹ and supposed to be by Porbus (the distinguished portrait-painter of the French court during the reign of Henri IV., and whose portrait of that monarch is one of the most interesting of a series of historical French portraits belonging to the Lenoir Collection at Stafford House). The picture before us represents a ball at the court of the Archduke Albert of Austria and his wife Isabella, which took place at Brussels in 1611. Many of the elaborately painted figures are also considered portraits of individuals of the court. Like most pictures of this kind, it gives an idea of great solemnity and even gloom at these courtly festivals; it was the time when dancing was as much a science as the art of war, and the minuet even down to the end of the last century must have been a most formal and solemn performance.²

The costumes in this work are worth careful study, and the picture should be engraved; it has suffered

birth. Born in 1562, before the age of twenty he was famous as a painter. He devoted his talents to adorn his native town of Haarlem, and the great corporation group of portraits, then the best picture of its kind, is still in the town hall of Haarlem.

¹ As there is a choice of ten Francks, all artists, and all living about the same time, it is not an easy matter to be certain which of the ten was the author of this painting. I take it to be by Francis Franck, called "the elder." Born about 1546 at Antwerp, he was celebrated for his historical paintings, and became a member of the Academy of Antwerp in 1581. He painted as well church pictures as portraits, the best of which adorned an altar of the cathedral of his native city, where he died in 1616.

² In the gallery at Windsor Castle is a painting by a contemporary artist of a court ball at the Hague, in which Charles II. looks anything but a "merry monarch;" he is dancing, or rather, like Agag, "walking delicately" on the tips of his feet across a highly-polished floor, with great and apparently necessary precaution.

from repainting and from the utterly unjustifiable layer of varnish that covers this as well as nearly all the pictures in the public and private Dutch collections. This destructive habit is, however, not confined to the Dutch galleries, the Louvre and our own National and private galleries are as criminal in this respect as those of Holland.

28. **D. Van Deelen¹ and Palamedes.²** This is one of those pictures that should form one of a series of historical works illustrating the early history of this country. Little seems known of either painters of this very valuable historical work, which represents the last meeting of the United Provinces in 1651, in the old hall of the Binnenhof in this city.

The figures are by Palamedes : note the cluster of Spanish and Portuguese banners, the former probably trophies from the hard-fought fields of Turnhout and Nieupoort, the latter probably taken in the Brazils ; these tokens of victory now adorn the sumptuous marble ball-room of the Royal Palace at Amsterdam.

The painted piece of metal that covers the lower portion of this picture, and can be raised at pleasure, is rather a take-off from the merit of this curious historical work, and seems to transform it into a toy, but, in spite of this, the historical interest, as well as great artistic merit, of this little bit of oil-painted copper is incontestable.

4. **J. de Bray.³** "Portrait of the celebrated De

¹ Dirk Van Delen, Daelens, Dalens, or Delins, was a pupil of Frans Hals, born early in the seventeenth century. He painted interiors ; this picture is one of his best works.

² Anthony Palamedes, or more properly Staevaerts or Stevers, was born at Delft in 1604. He was a portrait painter of some renown ; his younger brother Paul was also an artist but died young. Why the Stevers were called Palamedes no one, not even Bryan, says.

³ Jacob de Bray was born at Haarlem in 1625. A portrait painter and a good one ; he also painted historical subjects. He died in 1680.

Witt." There are also portraits of the brothers De Witt at Amsterdam by the same painter, and he is said to have painted what must have been a terrifically sensational picture, the bodies of the De Witts after being literally torn to pieces by the rabble of this town in 1672.

Among many portraits here, nearly all of Dutch personages, that of Admiral de Ruyter (15), by Ferdinand Bol, is most deserving attention. There is also one by the same artist of the famous admiral's son.

134. **Godfrey Schalken.**¹ Portrait of a lady by candle-light, in his usual rather exaggerated style.

72. **J. Jordaens.** A Venus with accessories, much in Rubens' style, and so like that painter that it is considered a copy after one of his works. There is one if not two "replicas" of this in Germany.

32. "The Huygens Family." A group of six oval portraits, supposed to be by Van Dyck, of the Huygens family. Huigens or Huygens was secretary to Frederic Henry, Prince of Orange, and was knighted by James I.


77. A fine De Koning, with figures by Lingelbach.

174. **P. Wouvermans.** "A Camp Scene." Excellent. And last and least a flower-piece by Rachel Ruysch—128. "A Nosegay"—that clever old lady who painted beautifully even after her seventieth year.

And here we bid farewell to the Mauritzhuis.

¹ Schalken was born at Dort in 1643. Studied under Dow. He was celebrated for his effects of candle-light, one of his best portraits is that of William III. by this light at Amsterdam. He died in 1706.

THE STEENGRACHT COLLECTION.

HE finest collection of old masters after that just visited at the Hague, is the one belonging to Baron Steengracht van Osterland in the Vijverberg. It is most liberally shown to strangers.

This collection is contained in three spacious and well-lit rooms on the ground floor of the building ; the first room is occupied by modern paintings of the French and Dutch schools, among which the following should be noticed:—To the right of entrance, “The Last Cartridge,” by Horace Vernet, one of his admirably painted and very telling episodes of the great war of the first Empire.

“Soldiers playing at Cards,” a fine and early Meissonier containing more figures than is usually the case, and of his wonted finish and force.

“Lady and Cavalier,” by Wilhems ; one of his finest works, the silk dress is almost as admirable as one of Terburg’s.

“A Peasant Girl,” size of life, by Bougereau.

“Scene in the Desert,” remarkably fine, by Gérôme.

Amongst the Dutch *paysagistes* good specimens are here of Koekoek, Verschuur, Schelfhout, and Schotch.

“Children and Puppies,” by Descamps, very true to nature, and in his best and most careful style.

A fine sea-piece by Meyer and A. Van Hove in his

De Hoogh-like style, and a good Kobell, who, of all the moderns, has come nearest to Potter in his cattle-pieces.

In the next room we come among the great masters, beginning with Rembrandt's splendid "Bathsheba," infinitely to be preferred to his "Susannah" in the Mauritz-huis. For in this picture of Bathsheba he has not only given the wonderful flesh tints we see in the other, but the figure seems to be alive ; and (how rare a thing in Rembrandt !) she has a beautiful face ; the attitude is also far more graceful, although objection may be taken to the toilet that is being performed by the old woman on the left. I could see no date on it, but probably it belongs to the middle period of the artist's career.¹ On either side of this fine work are two life-size heads by Rubens of the apostles Peter and Paul, somewhat out of place, as they are in his most vigorous and almost coarse manner and rather clash with the very highly-finished Rembrandt between them. Below "Bathsheba" is the same subject, but by a very different hand, Van de Werff ; here again the pictures are ill-placed, as Rembrandt's marvellously beautiful and splendid flesh painting above makes the poor chevalier's work still more waxy and unlike flesh and blood than if it were at a greater distance. Observe a beautiful little cattle-piece by Adrian Van de Velde ; the date on

¹ Rembrandt painted this subject twice at least, as in Smith's Catalogue mention is made of this one which passed through eight different hands, and was sold between 1734 and 1832 for sums varying between twenty and even two hundred guineas ; amongst others it at one time formed part of Sir Thomas Lawrence's collection. Describing it, Smith says the date 1643 is on it. It was engraved by J. M. Moreau when in the Poulain Gallery, and has been etched by Burnet. The other, the composition of which is slightly different, as Bathsheba "holds a note or *billet-doux* sent by David !" (the idea of the King of Israel writing a *billet-doux* !) is signed and dated 1654. This other one, which belonged formerly to W. Y. Otley, was in Smith's time bought by a Mr. Peacock.

it is 1661. Near this is one of Albert Cuyp's favourite chestnut horses in his early and rather stiff and rocking-horse style ; by its side a very fine Dusart,¹ whose best works are in the Trippenhuys at Amsterdam. "A Musical Party," by Netscher, is rather darkened.

A very curious and interesting little work by Van Deelen, whose picture in the Mauritzhuis, representing a meeting in the old Binnenhof of the States, we have noticed in the account of that collection ; this one seems to be intended for the interior of a notary's shop ; the figures are probably by Palamedes.

"An Infant Saviour," by Rubens in an oval, fearfully over glazed. Why will these worthy Hollanders make their pictures shine as do their windows ? it seems a perfect mania to make everything appear veneered in this country, but to cover such pictures as this with varnish is like a person thinking to improve the appearance of a peach by glazing it.

Interior of a church by Peter Neefs. He was born at Antwerp about 1600, date of his death unknown.

A cattle-piece by Nicholas Berghem, a very beautiful little picture, but also somewhat darkened.

Notice next a remarkable work by Jordaens, numerous figures round a well, of unusual character and more masterly in grouping and colour than this artist's works generally are.

"A Musical Party," by P. de Hoogh.² An admirable work in his best style, and as happy in effect and pleasing in colour as his pictures always are.

Next to it is a scene in a wood by Abraham Verboom,

¹ Cornelius Dusart was born at Haarlem in 1665. He had Adrian Van Ostade for master, whom he sometimes almost rivals, but his pictures vary much ; no artist was ever more unequal. He died in 1704.

² De Hoogh or De Hooge, one of the greatest painters of domestic life that ever existed, has left no details of what must have been a very industrious life. He was born about 1643. His finest pictures are in England.

which reminds one not a little of Ruysdael, whose contemporary he was ; there are two fine works by this artist at Amsterdam in the Trippenhuis, the other is in the Van de Hoop collection in the same town.

"A Fish Market," by a rare artist, Uchtersveldt, a pupil of Metsu's ; it is a clever picture, but too red and brown in tone.

Van der Neer. A large and beautiful moonlight scene.

"Old Mill with Geese in the foreground," a capital work by John Wynants.¹

A landscape that might be taken for a Claude, by Herman Van Swanevelt,² who was a pupil of Gelée's, which accounts for the resemblance to that master.

We come next to a puzzling work by Zorg³ or Sorg, as I think he signed himself ; it appears to represent the office of a merchant, and is unusually clever, in the style of Adrian Van Ostade and of Brauwer ; and next to it one of those delightful joint works of Hackaert and Adrian Van de Velde, a wood lit up by a bright afternoon's sun, with staghounds and hunters galloping through the glades. Hackaert was born at the Hague in 1635, and took his models from the fine old trees that still adorn the woods in the outskirts of that town. A walk through the avenues that lead to the "Huis ten Bosh" will recall these charming sylvan scenes, only the cavaliers and Amazons have gone into limbo. Philip of Spain himself gave orders that these trees should be

¹ John Wynants was born in 1600 at Haarlem. A capital landscape painter, he had the honour of having as pupils Wouwermans and Adrian Van de Velde. He died in 1670.

² Herman Van Swanevelt was born at Woerden in 1620. He studied under Claude Lorraine and admirably imitated that master. He lived towards the close of his life in Rome, where he died in 1690.

³ Zorg, or rather Rokes, was born in 1621 at Rotterdam, and died in 1682. The reason of his being named "the careful" has already been mentioned : see the Rotterdam Museum.

spared, but they were in great danger during the French occupation at the beginning of this century, and the first Napoleon squeezed a good round sum out of the town, when he threatened to use as timber these historical trees; the indemnity was, however, soon collected and the wood was saved.

The next picture we have to notice is by a weaker landscapist (if that word may be used) than Hackaert, viz. John Asselyn¹ (who has a picture of an excited swan in the Mauritzhuis, on the right of Potter's "Bull"). The cattle are better than the landscape in the performance.

Van der Helst. Two fine unknown portraits, but evidently a pair, and a fine portrait by T. de Keyser.

Paul Potter. Three cows, very fine, the painter's signature and date 1652, are in the picture; it was consequently painted two years before his death.

A canal scene by Berkheyden, probably by the elder of the two brothers. Job, who was the better of the two, was a native of Haarlem, born in 1643. Gerard, his younger brother, was born two years later. The elder brother is supposed to have introduced the figures in the views of his brother.

Nicolas Maes.² "Interior of a Peasant's Cottage." Who ever saw a bad Maes? this is a charming work.

"Dead Game," by Peter Gisensar, of whom nothing is known, except that he painted "still life" with some success. There is another work by the same hand at the Mauritzhuis.

¹ Asselyn was born in 1610 at Antwerp. N. Berghem often adorned his landscapes with figures. He died in 1660.

² Nicholas Maes (or Maas) was born in 1632, at Dort. Early in life he studied at Amsterdam among the scholars of Rembrandt, and was one of that master's best pupils; his colour in particular almost equalled that of Rembrandt. He died in 1693. He signed his name Maes.

Entering the next room, and commencing from the end next to the window on the right side, is a "Holy Family," life size, by Gerard Honthorst,¹ with his fine candle-light effect, but rather hot and somewhat coarse in colour and drawing. Near to this is a very fine, also life-size, portrait of a boy in a ruff and a grey cloak, by Metz, which is more like a Ferdinand Bol; and next to this are some very great beauties, a Ruysdael and two Philip Wouvermans, one a riding party, and the other with a foreground of horses and carts and a distance of sea and shipping, a very lovely and perfect work.

Adrian Van Ostade is also well represented in a charming interior of a peasant's cottage, his favourite subject. A famous Carel du Jardin,² and one of his finest little works, of a shepherd boy playing with a dog, is here, of superb brilliancy; the hill in the background is of excellent drawing and beauty, the sky, as often is the case with this artist, is rather too blue, unless intended for an Italian sky.

Next we come to what I believe is the finest picture by Teniers in Holland, it is entitled "The Works of Mercy." In the foreground a venerable old man is distributing bread and provisions to a crowd of poor, on the right the naked are being clothed, and in the distance a funeral is taking place.³

¹ Gerard Honthorst, called "Gherardo dalle Notti," on account of his candle-light effects, was born in 1592 at Utrecht, and was a pupil of Bloemaert's. The finest work I know by this artist is a life-size composition of "Christ before Caiaphas," in the gallery at Stafford House. The head and expression of the Saviour are all but sublime, and the effect of candle-light is marvellous; he has no finer works in his native country. Charles I. employed this artist, who died in 1660.

² This lovely little painting has passed through many collections: in 1750 it was sold at the Count de Vence's sale for £32; twenty-four years later at the Duc de Choiseul's for £40; five years later it increased by £2 in value, and in 1817 it fetched £192. At Messrs. Christie's it would be cheaply bought at £500.

³ According to Smith, Teniers painted this subject no less than

This very fine example of the great Flemish painter has the date 1644 on it, when the painter was in his prime, and his talent at its best; there are upwards of thirty figures in this picture, all admirably grouped, and each head is a study of expression. This admirable work is worthy of ranking with his best works in England, where the best of his works are to be found, and is worth all his other works in Holland put together that I have seen. There are also two Jan Steens in this room, one a very large and important work, containing portraits of the painter and of his family; as a matter of course it represents a very convivial party. The other, one of the many pictures of the same apparently to him fascinating subject, a sick girl, with the doctor prepared to give her instant advice and relief. To say the subject is coarse is to use the mildest term for the scene so graphically here set forth; both pictures are however exceedingly characteristic works of the painter. Here is also another invalid, this time it is a child, and the painting is by the refined Metzu; this reminds one of a picture by a celebrated French lady artist, of a sick child nursed by a Sister of Mercy: both pictures are full of much and genuine sentiment, and are both, the old and the new, deservedly popular.

Above these is a life-size painting of a mother and child, and named a Rembrandt, but I believe it is the work of a pupil, and much resembles a Flinck in colour and general treatment.

five times. The first he describes is now in Lord Northbrook's collection; the second is, or was up to 1816, in the Louvre, and was valued by the *experts du musée* at that time at £1,200. The third, formerly in the Choiseul gallery, and bought in 1829 by Lord Gwydir for £378, belonged to M. Nieuwenhuys. The fourth (which is the one in the Steengracht collection) is, according to Smith, "the chef-d'œuvre of the four;" and he adds that £2,000 was offered and refused for it. The fifth, an inferior production to the others, was in the Duc de la Vallière's and the Chevalier Erard's collections.

Notice another and a third Wouvermans, and two perfectly beautiful Adrian Van de Veldes, the one with cattle particularly fine; also another Hackaert, a sylvan scene, with the figures by his friend Adrian; also a fine Van der Heyden (the ruins of a town), and two good Lingelbachs, and, rather too highly hung, an equestrian figure (perhaps) of Prince Frederick Henry, by Van Dyck.

Another Honthorst, and underneath it a fine work by Everdingen.

Near the door, Adrian Van Ostade,—a pig being driven to market (one can almost fancy one hears piggy squealing), a capital little work, on either side of which are a fine brace of landscapes, one by Berghem, of which there is a duplicate belonging to the Duke of Devonshire, the other by Jacob de Heusch.¹

On the opposite side of the door is a male portrait (not unlike Marshal Turenne's by F. Bol); beneath it a Bakhuysen of merit, and below this again, three beautiful little pictures, one a Lingelbach, the other a Moucheron, (with animals by Adrian Van de Velde), and the third by Jan Wils² with figures by M. Berghem.

On the wall near the fireplace is a fine Zorg, of the interior of a peasant's home, and on either side two highly finished portraits by Netscher; below these is a good Brauwer, of peasants smoking, and a fine Pynacker and Wynants.

On the other side of the fireplace is a Hobbema, very beautiful, we recognize his favourite trees and red roofed cottages; underneath these hang two beautiful works, one by Mieris of boys with a cage, and a Both. Two

¹ Jacob de Heusch was born at Utrecht in 1657, and studied under his uncle William de Heusch, also a "landscapist." Jacob rather aped the style of Salvator Rosa. He died in 1701.

² Jan Wils or Wilts came from Haarlem. He was a well-known landscapist, and became Berghem's father-in-law, whose figures often appeared in his son-in-law's views, to the great advantage of the latter. The date of his birth and death are both unknown.

portraits (unfortunately nameless) by Gerard Dow, but evidently of man and wife; they are both exquisitely painted, both would bear magnifying a hundred-fold, they are almost of superhuman finish, and yet not at all weak, in spite of their marvellous delicacy and refinement. When I add to them a fine Ary de Vois, and another first-rate Adrian Ostade of peasants, I shall have shown, although I fear in much too hasty a manner, that the Steengracht collection is well worth a visit from the artist or amateur when in the Hague.

There is no printed list or catalogue of these pictures, some cardboards with the names of the artists, and the different titles of the paintings, in these three well-stocked rooms, are the only guide to the ignorant or curious. On these boards many of the artists' names are wrongly spelt, and it is not unreasonable to regret that so fine and so picked a collection of pictures should not have as yet what so many an inferior gallery possesses, namely, a trustworthy and carefully written list of its contents.

THE GOLDSMITH COLLECTION.



MUCH smaller collection of old masters, but still worth visiting, is that of M. Goldsmith at the Hague. The pictures here are seen to much less advantage than those of Baron Steengracht's, the rooms in which they are kept are small and very dark; amongst the best, I noticed a fine crucifixion attributed to Van Dyck. Good specimens by Ruysdael and Van der Neer are here, also a delightful little Potter, a solitary old pig, of masterly

drawing and colour, and full of grunt and porcine self-satisfaction and voluptuousness.

A large tavern scene by J. M. Molenaer.¹ An old man's head by Jordaens, a most characteristic work. A good interior by E. de Witte.

Here is also a good fruit piece by Snyders, a capital "Van Goyen," and a very large and excellent farm-yard subject by Isaac Van Ostade.

A very curious "Vanitas,"² *i. e.* a skull and cross-bone style of picture much in vogue in the seventeenth century: a fine brown skull and prayer-book, attributed to Rembrandt; and a portrait of a child supposed to be by Albert Cuyp, but is more likely by the father of that artist.

Here are also two fine landscapes, one a Pynacker, the other an exterior view of the "Old Church" at Delft, by one of the Berkheydens.

The Goldsmith collection also possesses a treasure in a fine painting by De Hoogh, as usual representing the interior of a house with an open door through which the sunshine streams.

Besides these there are also examples of W. Van Mieris's and Jan Steen's skill in this choice collection.


Worth notice is a curious little bit of still life in the entrance hall by Frans Hals. Some fruit is well grouped alongside of a jar of old Delft ware, some wine-glasses, of the quaint form which obtained in the painter's day, are ranged in picturesque confusion on the table; the whole composition is full of spirit and of excellent execution.

¹ John Molenaer, of whom absolutely nothing is known, was a painter in the style of Brauer and Ostade. The Molenaers formed almost a clan of artists of the same name, like many others of the old Dutch artists, and have caused distraction and confusion in the brains of art historians and critics.

² In the inventory of Rembrandt's effects sold out of his house in 1656, a picture is mentioned in the saloon as "a Vanitas retouched" by Rembrandt, so the one in M. Goldsmith's collection *may* be this very one.

I was also much struck by a capitally painted group of poultry by Hondekoeter. A confusion also arises between the Hondekoeters or Hondecooters, father and son. The younger, Melchior, was the best, but probably owed much to the instruction of his father Gysbrecht, who also painted cocks and hens. The father died in 1653, and the son in 1695.

THE ARTISTS' CLUB AT THE HAGUE.

 HERE is at the Hague an admirable institution for the encouragement of modern Dutch art, which consists of a small but choice collection of paintings, selected by a club of distinguished artists and amateurs belonging to the capital. The works of native artists are generally selected by the members of this club at about the rate of one or two a year; they are presented by the members to the town, and are kept in a room on the ground-floor of the town Museum for Paintings. Above the modern paintings is a collection of old ones of more local than artistic interest, being principally corporation pictures, of which the best are by Jan Van Ravestein; they are as full of animation as of figures, but of his somewhat hard and wooden style of painting, and I prefer his single portraits. Of these is one supposed to represent the poet Cats, now in the possession of M. Weimar at the Hague. It is impossible to agree with M. Bürger, who considers these corporation paintings by Ravestein as "more powerful" than Van der Helst's; to me he is as inferior to the latter as Van

der Helst is to Frans Hals. In addition to other works by Ravesteyn¹ is a fine Troost, and a curious portrait supposed to be John of Leyden.

Of the collections of modern art below, the following are worth noticing :—a landscape by Hanedos; "Interior of a Church," a fine example of J. Bosboom; a charming picture by Henry Bourea, "Fishermen of Schevening," a little in the manner of Mason; "Cat and Dog," by a clever lady artist, Henriette Ronner; "The Church of Schevening," a fine I. L. Verveer, and "An Old Fisherman," by a brother of his, E. Verveer, also very praiseworthy. Here is also a fine interior by Ten Kate, and one by H. Van Hove, "Interior of a Synagogue," quite Rembrandt-like in colour, and "Cows," by J. B. Jour. This little Academy of Modern Dutch Art is well worth a visit.

THE HOUSE IN THE WOOD.



HE wood from which the royal villa takes its name is second in beauty to that at Haarlem, but of more interest to an artist, for these old trees served as models to Waterloo and Hack-aert, and in the meadows that border it Paul Potter often wandered, always, as also did Adrian Van de Velde, with sketch-book in hand, ready to note the

¹ Here again we have a glut of painters all bearing the same name, and all living within a few years of one another. John Van Ravesteyn, the portrait painter, and author of the above work, was born at the Hague in 1580. His best works bear the date of 1616. He died about 1676. His son, Arnold, born in 1615, followed with success the profession of his father. Another portrait painter of the same name was born at Bommel in 1661.

first cow or sheep that struck his fancy, or to record for his next picture the effects of a passing cloud or rain-shower.

The hospitality in admitting strangers to see the contents of their houses extends from the Queen at the Hague to the humblest merchant whose pictures adorn one of the old-fashioned houses on the Boompjes of Rotterdam, and although, with the exception of a fresco-painted hall, the work of Jordaens and his assistants, there is not much left of the decorations for which Amelia of Solms (widow of Frederick Henry of Nassau) is said to have employed Theodore Van Thulden¹ and Honthorst, Salomon de Bray² and Lievensz,³ Cornelis Brize⁴ and Grebber;⁵ still the "Huis in Bosh" well deserves a visit.

Holland owes a debt of gratitude to this handsome princess, whose portrait forms the centre of the ceiling of the already-mentioned painted hall, for it was through her art-patronage that the foundation of the gallery at the Mauritzhuis was laid.

Her present Majesty is a warm patron of the arts, and has collected in this delightful villa some fine works, principally by Dutch and Belgian artists. Gallait's striking but somewhat too painful work, illustrating one of the most dramatic scenes in history, is in the Queen's sitting-room.

Sir Joshua Reynolds, who visited the House in the Wood in 1781, must have done so during a fit of the spleen; he describes the really fine frescoes in the hall as "but a variety of wretchedness. A triumphal entrance by Jordaens is the best,"⁶ and this is but a con-

¹ A native of Bois-le-Duc. Born in 1607. Died in 1676.

² Salomon was the father of Jacob de Bray.

³ Born at Leyden in 1607. Died about 1663.

⁴ Born at Haarlem in 1635. Died in 1679.

⁵ Born in 1590. Died about 1656.

⁶ There is a fine sketch of this by Jordaens, I think at the Museum of Brussels.

fused business; the only part which deserves any commendation is the four horses of the chariot," &c. Surely "Vulcan's Forge," over the fire-place, is a fine and spirited work, and nearly up to the standard of Rubens, by whom twaddly old Sam Ireland, who was here in 1789, gravely asserts it to have been painted; he styles it "a chef-d'œuvre of the master."

In one of the rooms is a set of miniatures of great historical interest, and many of great beauty and artistic merit, notably "Albert of Austria and Isabella." In the same case is a fine miniature portrait of Erasmus, also others of Spinola and another of Spinoza, both fine; two Holbeins and some P. Olivers. Here are also highly curious portraits of Barneveldt and his wife (rather over the size of miniatures), extremely well executed. Admiral Piet Hein, a William III., and one of Alexander Farnese, complete a most interesting series.

Besides these I was enabled by the kindness of the Queen to examine a most valuable collection of miniatures entirely collected by Her Majesty. Amongst these I noticed a splendid set of *Petitots*—enamels that would have made Horace Walpole jealous, one of Queen Henrietta Maria of great beauty. In this precious little collection, which is kept in glazed cases, are a set of portraits of some of the principal actors of the great French Revolution, among whom figures Robespierre's ill-featured and livid face; it is a full view of that villainous head, which I believe is very rare, if not unique, as David and other contemporary artists seem to have admired his profile most. Marie Antoinette is also here, but only one of her appears to be a genuine portrait.

Besides this interesting set of miniatures, the walls of one apartment occupied by the Queen are literally covered with portraits, many by Mirevelt, of princes and princesses of the House of Orange, and to come to our own day, a fine and striking life-size por-


trait of the author of "The Rise of the Dutch Republic," by the eminent painter M. Bischoff of the Hague, is honoured by a place in one of these royal apartments.

MISSAL PAINTINGS IN THE ROYAL LIBRARY AT THE HAGUE.

THE fine collection of illuminated MSS. in the Royal Library of this town will repay a visit. By a great piece of good luck this collection obtained for a very trifling sum not long ago a superb missal, dedicated to "Philip the Good," Duke of Burgundy. The illuminations (of which there are many hundreds) are in grisaille, and are supposed to be by Memling (they certainly much resemble that painter's elaborate and finished style, especially the draperies). The portrait of Philip often recurs in the pages of this precious work.

There are other MSS. here of great beauty and rarity, but even to attempt to describe them and the fine collection of gems (which are made still more interesting from having been described by Goethe) would be going out of my province.

WESTREEN MUSEUM AT THE HAGUE.

 HE "Museum Meermannno-Westreenianum" (surely one of these long names might have sufficed!) has also a fine collection of MSS. as well as other curiosities, and should be visited, although the difficulties of getting in, it being only shown twice a month, are enough to baffle the most enterprising of art students.

Amongst the MSS. here is a portion of the Old Testament of the fifth century; the Gospels of the eighth, and a life of St. Irudon of the same century: Cicero's "Rhetorica" of the eleventh, with a beautifully carved ivory binding; a superbly illuminated Bible, presented to Charles V. of France, with gorgeous illuminations by Jean de Bruges (one of the very few names of an illuminator that is known), both the king's and the artist's portraits appear; the date of this biblical treasure is 1371. Here is also another MSS. which belonged to the same monarch, this is the "Ethics of Aristotle," also fairly illuminated. A bible in Dutch verse of the early part of the fourteenth century by Jacques de Maerlant, and amongst many other exquisitely illuminated missals, glittering with birds, flowers, and insects, the first ten books of the "Cité de Dieu" of St. Augustin, illuminated by Raoul de Tresles; this dates from the early part of the sixteenth century, and is emblazoned with the arms of Philippe de Commines; unfortunately it is but half the work, the remaining portion is, I believe, in the town-library of Nantes.

In this museum are many of the earliest examples of

printing, of the first leaves taken off the types at Haarlem, of these are some specimens of the years 1459 and 1465.

England and Germany are also represented in a Caxton and a Gutenberg.

Besides all these are various antique and curious painted panels of the early Dutch and Flemish schools, and Roman and many Egyptian remains and curiosities.





THE TRIPPENHUIS, AMSTERDAM.

NOTHING approaches this collection in Holland or elsewhere for its wealth of the great Dutch school, of those great painters who copied nature as they saw and felt it, and whose aim was to convey on their canvases the reflection of the great universal mother, the Alma-Dea, in their representations of their fellow-creatures, as well as of their scenery, skies, and seasons.

We will now note some of the best works of the old Dutch schools, and amongst them two of the finest paintings Rembrandt has left. Ascending the steep narrow staircase of this unworthy casket, so full of art treasures, and having reached the first-floor, turn into the room on the right. On our right is Rembrandt's "Syndics," or more properly the "Staal Meesters" (*Angl.* cloth makers) of this town. If we had the choice of Rembrandt's (that "Meteor of Art," as Fuseli has styled him) three greatest works, this; the so-called "Night Watch," and his anatomical portrait at the Hague, we would select the one now before us, not that it is such a marvel of life and colour as the second, or as striking as the one at the Hague, but that it is a perfect and faultless diamond of the first water.

No words can describe or print convey any impression of this creation—it stands alone, unrivalled and unsurpassed. And yet, what is the subject of this wonder of art and marvel of painting?

The canvas is nine feet wide by six high ; upon it, or rather behind a table which stands out covered with a rich Persian cover, are seated four middle-aged men, one of whom has just risen as if about to address the audience before him ; they are all dressed alike, black puritan-shaped hats and the same sombre-coloured coats ; the only bit of colour amongst the five is a richly-fringed glove which the one seated on the right holds before him ; but Solomon on his throne appeared not more really magnificent than these ancient worthy *staalmeesters*, for around about and upon them a golden glow of lambent colour is shed, which more than two centuries has hardly dimmed ; mark the upturned leaf of the heavy tome which one is turning, even that is pervaded with this golden glory.

Behind is a standing figure, probably an officer belonging to the guild, who listens with a half-smile to the dialogue as it proceeds before him. To our mind the old man's head on the extreme left is the finest, but this is only an opinion, as every one of the heads are equally magnificent in colour and expression. A little above the heads on the wainscoting of the wall can be read "*Rembrandt D. 1661.*"

Much has been written on this and the other two chief works of the great master, but it and they must be seen, not once but a dozen times, to understand what Rembrandt's genius really was. It is cruel to Carel Du Jardin to place any of his great works,¹

¹ Smith gives the following account of this painting :—"Portraits of five gentlemen, governors of the House of Correction. Four of them are represented sitting at a table covered with a red cloth ; they are habited in black-silk dresses, relieved by broad square white collars, and three of them wear large hats.

representing a similar subject, in the same room with this of Rembrandt's; and we cannot imagine what that artist, who revelled in deep-blue skies flecked with round white clouds, and who so delighted in reproducing the gaily-caparisoned mules and rustic drovers of an imaginary country, has done, to have his ambitious life-sized group of six worthy "Regenten" at full-length placed opposite such a painting as the "Syndics;" but there they are, as large as life, as important, and as uninteresting as a tea-tray over-finished style of painting must necessarily be. In any other room, without a Rembrandt opposite, they might be admired, but here they are entirely eclipsed by the great painting over the way, as are also about thirty other portraits in the same room, though some are not bad, especially the Mirevelts and the mysterious composition of four figures by G. Metsu, a curiously large work for that miniaturist of a painter; these would more than pass muster if it were not for Rembrandt's gentlemen in black, who fill the eye and almost galvanize the visitor by appearing all but alive.

Between the windows, and evidently seeking the retirement of the worst light in this badly-lighted room, are two pseudo-Holbeins, portraits of Erasmus and Robert Sydney, old copies if they are not modern ones. The portrait near these, styled in the catalogue "Philip of Burgundy," by Lucas Van Leyden, is also a fiction. 227, by the window, is a good specimen of Moreelze,¹ and a portrait of historical interest.

120. "Bicker, Burgomaster of Amsterdam." A fine example of Van der Helst's skill in portraiture.

The fifth has on a coif, and is seated with some papers in his hand. A girl and a youth are seen at the entrance of the room on the left. One of the gentlemen holds a paper, on which is written, 'February 5, 1669, signed Muilmans.' The figures are of the size of life, and painted with a broad, free pencil."

¹ Paul Moreelze was born at Utrecht in 1571, and was a painter, architect, and engraver of ability. He died about 1638.

234 and 235. "Admiral Tromp and his Wife," of more interest from being portraits of that stout admiral and his "jemällin" than from any artistic value.

127 and 128. Near the Tromps is the portrait of another sea warrior and his spouse, by Van der Helst, rather overpainted.

Passing through a narrow passage we enter the room on the right of the staircase, and here to our right Rembrandt's world-famous "Night Watch" is before us. An overwhelming picture, and not to be taken in by the eye and brain in a few careless moments; so place yourself by the wall, where the cross light is least damaging to studying this poem in colour. Bürger and other recent critics have exploded the once prevalent idea of this picture being intended to represent a night effect; it is, on the contrary, high noon; the sun—Rembrandt's rather foggy but still brilliant sun-light—strikes down on the figures before us from out some high windows which must light the hall through which the crowd is surging. The two most salient figures are a cavalier in black with a deep "sang de bœuf" coloured scarf across his breast; this is Frans Banning Cock, or Kok, the captain of the band; the other, with whom he is earnestly conversing, is a short and richly-clad individual; the captain's hand is raised, the blood seems to glow in its veins as the sun meets it and throws a somewhat dark shadow on the body of the other; in Cock's right hand he holds a gauntlet by the fingers' ends—a favourite position for the hands of Rembrandt's portraits.

It would be tedious to attempt an individual description of the five-and-twenty figures in this picture; to use the hackneyed phrase, it must be seen to be appreciated. Chapters have been written detailing its every inch, and a thousand conjectures have been made as to its meaning, which is probably, after all that has been said and written, only a large portrait group, which seen in full sunshine and movement by the great Dutch

master in all the glory of gala uniform, pikes, guns, and spears, trooping out of the Doelen hall on their way to the butts, was seized upon by that fertile brain, and thus for ever lives on the great canvas before us.

Our greatest portrait painter was unworthy of this picture, for to Sir Joshua it seemed painted "in a poor manner!"

Could Reynolds have written this from a mere feeling of jealousy at this creation, unapproachable even to him, or was the great English painter already beginning to lose his eyesight?

Did ever the work of a painter bring more before one the presence of "the shrill trump, the spirit-stirring drum, the ear-piercing fife, the royal banner, and all the quality, pride, pomp, and circumstance of glorious war!"

Velasquez, in the "Surrender of Breda," has handed down to our times the courtesy of the victor, and the dignity of the vanquished; Vandyck and Rubens, the pageants of kings and armies; Vernet the devotion of the modern Cæsar's legions; but Rembrandt has left to posterity the very embodiment of the sustained splendour of a once warlike nation, in all the panoply of arms met for a friendly competition of skill, and has in this picture brought before us all that makes the soldier's career noble and attractive in the eyes and hearts of his fellow-citizens.

You have but to turn your back on "The Night Watch" to see before you another of Holland's most renowned historical paintings, the chef-d'œuvre of Bartholomew Van der Helst, his "Schulters maaltijd," the banquet given by the arquebusiers of this town to celebrate the peace of Westphalia and the end of the long war between their country and Spain. All the world has seen prints and photographs of this work, and to judge by their number it is a more popular picture than Rembrandt's opposite. Art critics have fought over the comparative merits of it and of "The Night

Watch," not that there is any comparison necessary or possible between two such entirely different works, the one only being a very splendidly painted group of portraits which, executed with extreme care and minuteness, has several faults and weaknesses, for instance, the want of any shadow, or consequent depth, while the other is filled with a life and light of its own, unlike anything put on canvas before or since, always excepting some of the painter's other works, "The Syndics" for instance. Whatever prevented Reynolds admiring Rembrandt's performance did not prevent him from lavishing great praise on Van der Helst's painting; "perhaps," he writes, "this is the first picture of portraits in the world." To us all these five-and-twenty heads are tame and lifeless by the side of the portrait of Cocks, or that of his companion, opposite. But here we fall into the odious comparison which their present position seems to oblige every one to make between these pictures. Some day, let us hope, and not a very remote one, there will be enough sense amongst the owners of these works to place them as the painters themselves would have done; namely, this Van der Helst with its companion picture, now in the Town Hall by the same painter, and "The Night Watch" either in a room by itself, or else with "The Syndics" as its companion.

Every detail of this banqueting scene is most carefully finished, down to the lemon rinds and knives on the table—forks were apparently not used except by the carver in Van der Helst's time. The fault of this picture seems to be its total want of repose, the heads are quite bewildering, and one cannot fix one's attention on any individual face, the eye runs along the row nearest to the spectator and then follows the line of heads on the further side of the table. Many of the heads are full of expression and life, especially stout old Banning, sitting with crossed legs and a blue banner in his hand.

Better seated figures never appeared on canvas, they seem all to be well planted back in their chairs. Also note the contrast between De Wit's bronzed fist, embrowned by many a summer's campaign against the Spaniards, compared with the lily-white hand which he holds in his ; that tankard held in his right hand is still in the Town Hall of Amsterdam, a little in want of cleaning. But the eye leaves this picture to return to Rembrandt's ; to that wonder of bright light and deep shadow, and to those warriors who do not look as if they were posing for their portraits, but with the joy and zest of schoolboys just let out of school, seem actually crowding into the room.

Again we are drawn into comparing these two pictures, but how can one avoid doing so when only a few feet of floor divide them ? Duty compels a glance at the other portraits which help to fill up the side walls. Of these there are thirty-nine, principally representing Dutch potentates, of which the one by Schalken of our King William III. is perhaps the least bad ; our Dutch monarch held the candle (*vide* Pepys) for the artist to paint him until the royal fingers were covered with wax.

The group of portraits of stout burghers and their belongings over the door is not a bad performance by De Bray. Of the other portraits, the best are the three on the lowest tier to the left of the door (from entrance) 122. 213, a portrait of Cats, the satirical poet and president ; and 123, the little portrait of Gaspard de Coligny (411) is an indubitable likeness, although the superscription appears more modern than the painting. William I.'s last wife may have brought the portrait with her from France, as the famous admiral was that princess's father.

We will now visit the second floor. On the landing of the staircase hangs a life-size portrait of our first parents in the garden of Eden ; one of Cornelis Van Haarlem's ill-coloured but well-drawn works ; we shall

see another by this painter later on in the same building.

In the small square room on the second floor to the right of the entrance are kept a remarkably well chosen collection, mostly of small-sized paintings, the legacy of Herr Dupper, of Dort, and by him bequeathed to this gallery.

We begin with those on right of door :—

XLIV. A beautiful little square Ruysdael : a bleaching-field in the foreground, the town of Haarlem in the distance (this town was famous for that useful occupation). The sky is superb. There is a charming little work of much the same size and character in the Bridgewater House collection.

XXXI. "Old Woman Spinning." This is one of Nicolas Maas's first-rate pictures, and equal to the one in our National Gallery.

LVIII. "Storm on the Meuse," by Zorg, seems a good work, but placed too high to judge.

XX. F. Hals. "The Jester." Full of life and character, and more carefully painted than Hals's half-length portraits are in general.

VIII. "An Italian Landscape," by the Boths. Full of sunshine, an effect in which they were unsurpassed, except by Albert Cuyp.

XVI. A. Van Everdingen. "Norwegian landscape." A very fine specimen.

VI. "Landscape and Animals," by Dirk van den Bergen.

XLIV. Jan Steen. "A Merry-making." One of Steen's very elaborate and highly-finished works.

XLII. "Snow Scene," by Ruysdael. True to nature.

LV. "Calm at Sea," by William Van de Velde. Very lovely in composition and brilliant in colour.

XIX. "A Wood," by Hackaert and Lingelbach. I think this must be a copy, it wants the firm handling of one, and the grace of the other.

XLIII. "A Forest," by Ruysdael, unusually green, which was not a common fault with this painter.

XXVI. "Landscape and Cattle," by C. Du Jardin. Good enough, but not one of his fine works.

Now turn to the left wall, beginning from the window:—

XXVIII. "Landscape," by P. Koning. Less brown and brighter than his usual manner.

XV. A "Kermesse," by Dusart, who here runs Adrian Van Ostade very near; it might almost pass for one of the latter's works.

XLV. "A Landscape," by S. Van Ruysdael, a most charming picture.

XLIV. Gerard Dow's portrait, by himself, of great beauty, and with his usual matchless finish; the painting of the blue curtain behind the artist is simply marvellous as to delicacy and careful execution.

LXI. "A hilly Landscape," by Wynants and Adrian Van de Velde. Whenever these two artists combine their talent on the same picture, they invariably succeed in producing beautiful work, and this is one of the most perfect combinations I know by them; quite a little treasure, which one cannot help wishing to carry off in one's pocket.

LIX. Wouwermans. "An Encampment." He is always most at home in a scene of this kind.

XXXVIII. Ostade. "The Baker." He has also made an etching of this picture.

LL and LII. Two little portraits by Terburg of himself and his wife, carefully painted, but rather darkened.

LVII. Van de Werff. "The Entombment." For those who care for this painter this ambitious work will be admired.

XXIV. M. Hobbema. "The Water Mill." A picture of extreme beauty. It has unfortunately been re-touched in parts, especially the sky.

XLVII. "The Charlatan," by Jan Steen, a very poor performance.

XII. Albert Cuyp. "A Mountainous Landscape." Very masterly. Such a late and fine work of this master is a rare thing to meet with in Holland.

XXI. and XXII. Four Italian views by De Heusch, in their style very pleasing.¹

54. Adrian Van de Velde. Another picture of great beauty, by this charming artist. It is full of fresh air and all the charm of an open country.

XVII. "View on the Meuse," by Van Goyen. The sky is as good as any of P. Koning's. Van Goyen's very dark brown landscapes and generally over-grey skies spoil much the effect of his really beautiful and grand scenery.

XXVII. Van Kessel. A forest scene, much in Hobbema's manner. M. Bürger mentions this painting when still at Dort, where M. Dupper's collection was before his death. Kessel is one of those artists of the best Dutch school, of whom hardly anything is known, and his works have sometimes been sold as those of Hobbema, and sometimes as Ruysdael's. There is a fine picture by him at the Rotterdam Museum.

XXX. Lingelbach. "The Dentist on horseback." Too heavy and grey in colour.

¹ There were two De Heuschs, uncle and nephew, who both painted landscapes; these are, I believe, by the nephew, Jacob, who was born in Utrecht in 1657 and died in 1701.

v. G. Berg-Heide. A view of Haarlem; one of his very brilliant small works.

M. Dupper's pictures are placed in the catalogue in Roman numbers.

We now leave M. Dupper's collection, and enter another on the same floor; here again beginning from the right of door. Please notice specially the following:—

179. T. de Keyser. A family group of the Admiral P. Hein's family, by this rare artist.

319. Jan Steen. "The Happy Return." Coarse, but, as usual, clever.

314. Snyders. One of his best "still-life" paintings, and in admirable preservation. Notice the vegetables, how truthful they are to nature, and how boldly painted.

95. "Abdication of Charles V. at Brussels," by old Frans, or more properly Hieronimus Franken. Impossible to pass this rather absurd allegorical work, which has some merit, especially the figures in the foreground. The catalogue of the Museum devotes a page to explain this "pot-pourri" of kings, princes, tetrarchs, and tritons.

92. Govert Flink. "Isaac blessing Jacob." An important work by Rembrandt's pupil and imitator; there is one of the same subject and size in the Six gallery, which is superior to this one.

66. Albert Cuyp. "A Combat of Birds." One would have guessed this to be by Hondekoeter, but there are several studies of barndoor fowls by "the Dutch Claude;" one for instance in the Rotterdam gallery.

355. W. Van de Velde. "A Sea View, with a Fort." Of which the sea is somewhat too black, more like Bakhuyzen.

204. Quentin Matsys or Massys. "A Holy Family." But by him it is certainly not, or else it has been thoroughly repainted.

284. Rubens. A powerful sketch for the large picture at Brussels, which he is said to have painted in sixteen days; this little sketch is the only genuine work of the great Peter Paul in this collection.

65. Albert Cuyp. "Shepherds, with their flocks." Like most of the great Dort artist's works in this country, this is but a poor specimen; the Six gallery is the only one in Holland in which I have seen any paintings by this master to be compared with those by him in many of our English galleries.

124. Van der Helst. "The Princess Mary;" she was daughter of our Charles I., and mother of William III. of England. The best part of this large portrait is the painting of the white satin gown, which is almost as splendidly rendered as in his large picture of "A Cavalier and Lady" in the Rotterdam Museum.

183, 184, and 185. Three good copies by W. B. Van der Kooi of portraits by Van Dyck now at Düsseldorf. (I can find nothing regarding the painter of these copies.)

In the next room beginning on our right are the following:—

176. W. Kalf. A splendid still-life study.

30. Van Bergen.¹ "Shepherd and Cattle." A fine work, but rather spoilt by the incident.

370. H. Van Vliet. A capital interior of the old church at Delft.

327. David Teniers. "The Village Tavern." A

¹ Dirk or Theodore Van Bergen was born in 1645 at Haarlem. He became a celebrated landscape and animal painter, having had the advantage of studying under A. Van de Velde, whose style he copied. He died in 1689.

poor example, but even a poor Teniers cannot be passed by unnoticed.

328. **David Teniers.** "The Guard Room." Admirably painted, as is also the expression of the gambler in the centre. Signed at full-length, which is somewhat rare. Teniers does not shine in this collection, neither are there any of his most capital paintings (with the exception of the large one in the Steengracht collection at the Hague) in this country; his best works are in England and France, and I believe not a few superb examples exist at Madrid.

36. **F. Bol.** Admiral de Ruyter. A striking portrait.

83. **Cornelis Dusart.** "The Fish Market." A very clever work, which fetched in 1808 the sum of 1,665 florins.

263. **Paul Potter.** "Orpheus." A very celebrated work, three feet long by two high, and worth many thousands. In 1763 this picture was sold for £117, and in the following year for the ridiculously small sum of £91; Smith valued it at £600. It is not, however, by any means one of his first-rate works; the subject, Orpheus charming the animals, is merely introduced for the excuse of representing lions, cameleopards, and other wild beasts, which, compared to the cows and sheep he knew so well how to paint, look more like the contents of a refined Noah's ark than what one might expect from the painter of the Bull at the Hague. It is signed and dated 1650.

199. **Lingelbach.** "The Riding School." Who in this picture shows how cleverly he had caught the style of Wouvermans; but what a gulf is fixed between them!

394. **P. Wouvermans.** "The Watering Place." One of the best of nine pictures by him here; he is said to have painted nearly a thousand.

330. David Teniers. "The Temptation of St. Anthony," a little work full of humour; there is something in the serio-comic expression of the gnome in the white cap on the left hand which makes one wish Teniers had read how hoarse Sir John Falstaff made himself from singing of hymns and chanting of anthems, and that he had depicted him in the pious act. Weird and grim, but brimful of fun, is this little bit of panel.

400. A. Van de Velde. "A Farmyard." Very true to nature, and therefore a beautiful little picture.

171. Du Jardin. His favourite sumpter mules, in all their splendid trappings, form as usual a charming picture.

389, 41, and 247. Are not first-rate, but they are respectively by P. Wouvermans, "The Farrier;" the Boths, "Italian Landscape;" and Isaac Van Ostade, "The Village Inn," and all worthy of careful study.

40. "Interior of a Farmyard." Here is another work from the joint pencils of the Boths, being an interior; it is a somewhat unusual subject for these painters.

358. "The Harbóur of Amsterdam." Of great size, but not on the whole a satisfactory painting, is this large W. Van de Velde so highly praised by Sir J. Reynolds. We agree with M. Bürger in much preferring his smaller paintings.

332. G. Terburg. A copy, and a very hard one, of the celebrated "Peace of Münster," which our National Gallery owes to the munificence of Sir R. Wallace. Smith thinks this is perhaps the first study for that work, but I believe it to be only a copy of that superb little painting.

350. Velasquez. Probably a copy; however, one is struck by anything at all like that great Spanish

painter's works in Holland where he is almost unknown.

We now enter the last room on this second floor.

Facing us is a life-size portrait of Frans Hals and his wife, by himself.

Whenever the new museum or gallery for the national paintings is built in Amsterdam, this picture should be hung in the same room with Rembrandt's "Syndics" or his "Night Watch."

It is scarcely conceivable that this masterly work was sold not twenty years ago for less than sixty pounds. Money is no real criterion of the worth of a picture, it only shows how little one of the greatest Dutch masters was considered even in our own time, in his native country! This painting represents the artist and his wife sitting out in their garden, both apparently extremely jolly. Hals is dressed in a black suit with a collar of rich lace; he has not the appearance of the "bon vivant," and even wife-beater, that Descamps and others have said he was. To judge by the portrait before us, the Hals's were the happiest and best matched pair in Holland. Madame's face is full of what the French call "espièglerie," a face full of refined fun, if that can pass as a translation of that untranslatable Gallic idiom. The idea of being thus represented sitting together like two sentimental lovers seems too much for the gravity of Frans and his wife, and the merriment in their faces and even attitudes is so genuine and natural that it is difficult not to laugh with them and at them.

This picture is throughout painted in Hals' best style, probably (there is no perceptible date on it) about 1620. Those who see this specimen of Frans Hals' portraiture and have not as yet seen him in the Town Hall at Haarlem are certain to pay him a visit there; the wonder still increases how such a painter should have been so long unappreciated, but it is the old

story of the prophet in his own country being little thought of.

Before we pass from this merry couple, notice the charming head-dress of the "*gemalen*," the neat little cap with its bright cherry-coloured ribbons, and the happy contrast of the plum-coloured body of the dress with the black gown, which sets both off to great advantage.

158. Peter de Hoogh. "*The Buttery Hatch.*" Not one of his good examples. De Hoogh is but poorly represented in the public galleries of Holland, as there are only two by him in this collection and not one at the Museum of the Hague or of Rotterdam ; but he has some fine works among the private galleries in this country.

313. Snyders. "*Fruits and Dead Game.*" A very fine one. What a picture to hang over a sideboard of a small London dining-room ! such a perfect example of a dead game subject.

318. Jan Steen. "*The Scullery-maid.*" Seems full of merit, but is hung almost out of sight.

170. Du Jardin. "*The Mounted Trumpeter.*" A very fine work.

175. Jordaens. "*Young Satyr.*" Of great force, and quite Rubenesque in the flesh tones.

360. A. Van de Velde. "*The Hut.*" A very fine example.

III. Hackaert, and A. Van de Velde. "*The Ash Tree Avenue.*" We know half-a-dozen of these most beautiful compositions representing a forest glade lighted by a brilliant sun and enlivened with Adrian's charming ladies and mounted cavaliers. There are two at least of this kind in England, one in Lord Overstone's collection, the other at Stafford House ; the latter belonged to the Orleans collection. This one

before us would make a perfect pendant to the one at the Hague. There is also one in the Six collection in this town of the same kind, and one, I believe, at the Palace of the Hermitage, St. Petersburg.

264. "Shepherds with their Flocks." By far the finest Potter in the place. There is a replica of this at Woburn. What is remarkable about this picture is that for once Potter has not given us his very effective low horizon; the background of hill and wood is admirably painted, as also are the cattle. The sky is of the greatest brilliancy and beauty. Smith valued this picture at 1,500 guineas, it is worth now treble that sum at the very least. This picture is signed, and dated 1651.

285. Rubens. "Roman Charity."¹ Probably by Rubens' pupils. The original I believe is at Blenheim. Sir Peter Paul does not appear to advantage in Holland, but it would be unreasonable to expect every public gallery to be as rich in them as those of France and Belgium.

287. Ruysdael. "The Château of Bentheim." Not an interesting picture.

58. Caravaggio. One wishes him and his "Death of Orion" further.

42. Both. "An Italian Landscape." As sunny a landscape as usual.

354 and 200. Two clever landscapes by William Van de Velde and Lingelbach, both pleasing.

67. J. Gerritz Cuyp. "A Dutch Family."² One

¹ In the catalogue of Rubens' pictures, drawn up in 1640, a "Roman Charity" is mentioned in the list of his works, whether it is the one here or not is not known; there is another "replica" of this picture at the Hermitage, St. Petersburg. In my humble opinion the one at Amsterdam is not the original.

² Old Cuyp's works are most rare; there are none in France or in Belgium, one only at Berlin, and another at Munich, with a few we have already noticed in the public gallery at Rotterdam.

of his best works, a charming family group. According to Immerzeel, the family is that of the painter Cornelis Troost.

203. N. Maas. "Girl at a Window." This picture places Maas very high among the great Dutch painters. It puts one in mind both of Gainsborough and of Maas' master, Rembrandt; one is reminded of the former in the perfect ease and grace of the girl's attitude, and of the latter in the rich warm colours which light up and give a life-like glow to the features of her face, and to the fruit which looks so temptingly ripe on the wall.

172. Du Jardin. "A Farm Yard." A capital work in his best style, especially the group of the donkey and pigs and frolicking kids. What a mistake of this really great painter of rural scenes to attempt a life-size portrait group, as we saw below! but these old Dutch artists wished, like the moderns, occasionally to make a sensation, and the portrait painters turn landscape and vice versâ.

381. Van der Werff. This little Holy Family is full of beauty, but of the sugar-plum kind. It still entitles him to be called "the Dutch Correggio."

238. Peter Neefs. "Interior of Antwerp Cathedral." A good example of the style of this poor colourist but master of perspective.

145. Hondelcoeter. "Animals and Plants." Very true to nature.

In the lobby notice:—

224. J. de Momper.¹ "A Landscape." An early Flemish "paysagiste" of the Breughel style. This is better, however, than Breughel's, and the distant landscape resembles some of Tintoretto's.

¹ J. de Momper was born at Antwerp in 1580, died in 1638.

On same floor in first room, on left of staircase, beginning at right of entrance, we find:—

151. Hondekoeter. A celebrated picture called "The Floating Feather," which is certainly marvelously painted, the feather looks as if it scarcely touched the water on which it floats. Of the eight works by this painter here this is by far the best; but pictures of this sort are, after all, better suited to a passage or a dining-room than to a picture gallery.

403 and 404. "Portraits of the Countess Jacqueline of Bavaria and of Frans Van Borselen." Interesting as showing portrait-painting in its infancy.

141. Holbein. "The Emperor Maximilian," according to the catalogue. Too high to be well seen, but it appears genuine. Why it is called a portrait of Maximilian is difficult to guess, as it in no way resembles that crooked-nosed monarch.

48 and (on other side of the door the pendent) 49, by Brekelencamp (or Brekelenkamp, he was a pupil of Gerard Dow's and flourished about 1650. There is a charming little picture by him at Stafford House of an old woman saying grace). This pair of pictures apparently illustrates the fisherman's departure and return; they are two good works by this unequal painter.

113. Frans Hals. "The Toast." He surely must have been in his cups when he painted this; the head is clever but it is only a first sketch, and the right hand is quite out of drawing.

232. Murillo (?). "The Annunciation." At any rate, the cherubs are lovely. The catalogue is silent as to where this picture came from and how it was acquired, which is, to say the least, suspicious as to the genuineness of the painting.

86. Van Dyck. "Children of Charles I." It

may have been once a genuine Van Dyck, but it is now apparently the work of some restorer. The boy is not the Prince of Wales, as stated in the catalogue, but the Duke of Gloucester, who died young and, unlike his eldest brother, inherited his father's fair hair.

229. P. Moreelse. "The Little Princess." A charming little lady's portrait. Moreelse was a pupil of Mirevelt's, and like him painted in rather a hard and dry manner. This is the best of his four portraits here.

The pearls in the dog's collar would rival the studs of a late Italian ambassador in size and colour.

117. J. de Heem. A beautiful specimen of the fruit and flower school of painting. The split pomegranate is very luscious.

372. Ary de Voies. "The Violinist." His favourite model; the companion to it, 207, by Metsu, is equally clever.

359. A. Van de Velde. "The Ford." Not famous.

362 (between the windows). An Adrian Van de Venne. This is a most interesting little portrait, but why does the catalogue call it a "Portrait of Prince Maurice?"—it being that of the father of that prince, William "the Silent," silent enough here, on his funeral bed of state. This is one of those pictures that should be engraved for an illustrated edition (the materials are at hand in most of the towns in Holland) of Mr. Motley's history of this great prince's career. This miniature, for it is only four inches long by two high, has been strictly copied on the prince's tomb at Delft (see notice of the Town Hall, Amsterdam). How placid and calm are the pale features of the dead prince; surely, "after life's fitful fever he sleeps well!"

322. Jan Steen. "The Parroquet's Cage." A

beautiful and very carefully painted picture, and without any of the coarseness of incident which generally abounds in Steen's subjects. "Mirth coloured his pictures," as said Horace Walpole of Hogarth, although one may doubt if in the case of Steen, "benevolence designed them."

261. **Paul Potter.** "The Shepherd's Cot." A pretty picture, but rather weak, and probably a late work of the painter.

167. **Du Jardin.** His own portrait, of the highest finish, showing how much better he was at painting a portrait of small size to one of life-size, as we can see by that below. There is also in the Louvre a portrait of this artist supposed to be by himself. This one is that of a handsomer man; it bears the date 1662.

395. **Philip Wouvermans.** "The Dappled Grey." First-rate.

73. **G. Dow.** "A Hermit." Not as highly finished as the same subject in the Van de Hoop collection, but I prefer the one here, it not being so like Denner in the over-finish of wrinkles and freckles. This hermit was in the Van der Pot collection.

260. **Paul Potter.** "The Haycutters." It has no signature, a very unusual circumstance, and besides, is unlike his usual work; the fact of its not bearing P. P.'s name is much against its genuineness.

248. **I. Van Ostade.** "The Jolly Peasant." An extremely clever little sketch.

216. **F. Van Mieris.** "Lady Playing on a Lute." Very fine, one of his most elaborate little works.

21. **N. Berghem.** "Italian Landscape." A little gem. The cattle, though not larger than a thumb-nail, are full of life and admirably drawn.

391 and 399. **Philip Wouvermans.** "A St

Hunt," and "Landscape with Cattle." Both admirable.

353. **W. Van de Velde.** "A Seaport." Small, but full of charm.

84. **Dusart.** "The Village Inn." Very good; the grouping of the figures is admirable.

55. "A River Scene." A very pleasing Breughel.

At the end of this screen notice :—

157. **Hoogh or Hooch**, as he is invariably called in Holland. The artist's own portrait; it is a clever painting by an admirable artist.

373. **Renier Van Vries.**¹ "The Rustic Habitation," this painter's sole work here. Although a pupil of Ruysdael's, this fine landscape is more like a *Hobbema* than a work by the former.

70. **S. Van der Does.**² "The Shepherdess." Much in the style of *Adrian Van de Velde*, whose pupil this painter was.

368. **David Vinckenbooms.** Of no artistic value, but to the student of Dutch history this is one of the many that seen should be made a note of; it represents the old palace of the Hague and its interesting surroundings. These historical pictures relating to the history of this country should be collected from the numberless town-halls in whose lumber-rooms so many still remain, and should be united in a single building at the Hague; they would form a most interesting historical series. There seems, however, a kind of fixed apathy amongst the Dutch regarding anything relating to their art, history, or antiquities, which even to a stranger,

¹ *Renier Van Vries* is supposed to have studied under *Ruysdael*, and flourished about the middle of the seventeenth century.

² He was born at Amsterdam in 1653 and died in 1717.

fond of such antiquities, is most disheartening and unaccountable.

22, 23, 24, and 25. Here we see Berghem in all his glory. 22 and 23 are two pretty winter scenes, and 24 and 25 two exquisite works, probably intended as pendants, representing "Morning" and "Evening;" it would be impossible to choose between these lovely works, both of which are dated the same year, 1656. The skies and landscapes are of the highest beauty, and the animals in both are full of life and nature.

375. **Weenix.** "The Country House," a worthy pendant to the Hondekoeter, No. 151.

6. **Backhuysen.** "A View of Amsterdam." A poor affair; his sketches (those for instance in the Fodor collection at Amsterdam) are much better than the generality, for instance this one, of his works in oil.

In the next room, beginning at right of entrance door:—

331. **Terburg.**¹ A celebrated picture, but why called "Paternal Advice?" It is almost a repetition of the Terburg at Bridgewater House, but not so highly finished; there is also one like it at Berlin. M. Bürger thinks it would fetch £3,000 if sold in England, and he has not probably overstated the sum.

¹ Gerard Terburg was born at Zwoll in 1608. He studied both in Rome and at Paris; on his return to Holland he soon got into great practice as a painter of "conversation" pictures and portrait groups, the finest of which was that of the "Treaty of Münster" (the original of which is now one of the greatest gems of our national collection in Trafalgar Square). He died at Deventer in 1681, of which place, as already noticed (see his own portrait in the Hague), he was burgomaster.

A similar picture to the one called "Paternal Instruction," after passing through several collections, is now in Lord Wharnccliffe's collection. The details in the two paintings are slightly different (which goes far to prove both to be original); for instance, in the one in England the large dog is omitted.

376 and 377. **Weenix.** The "ne plus ultra" of dead game painting.

75. **Gerard Dow and Berghem.** Portraits of the Burgomaster of Leyden, Peter Van de Werff, and his wife, of great beauty and of the highest finish. The figures seem somewhat small for the size of the background, and the tawny dirty yellow of the lady's dress is far from pleasing. Remark the capital of a fragment of a pillar in the foreground, as Dow has painted his head in stone colour on it, dressed in the same cap as appears in so many of his portraits, in the famous small one, for instance, at Bridgewater House; this little head, though not so large as a sixpence, is full of life, character, and expression.

26. **Berghem.** "The Ferry." Very large and brilliant, but not to be compared to the "Night" and "Morning" we have lately seen. The sky is one of great beauty.

74. **Gerard Dow.**¹ "The Night School." A very wonderful picture, and justly celebrated. The effect of its four lights is the wonder of the work, but we prefer his daylight effects to this "tour de force" of candle-light. From the darkness of the picture and the fact of its being glazed, one sees one's face reflected when looking into it better than the picture itself; there are

¹ Of this picture Smith says, "Nothing in art can surpass the magical effect of light and shade in this painting; the master appears to have chosen difficulties in order to show how well his superior talents could overcome them. Some connoisseurs consider this as the most capital of his works, since the loss of the famous Braamcamp picture, called 'La Chambre de l'Accouchée,' which was bought at that sale for the Imperial collection at St. Petersburg; but the writer is not of that opinion, as several of the artist's pictures possess much higher finishing, and are more agreeable both in composition and effect. It is to be regretted that this capital picture has become a little darker from age—a circumstance very much against it."

In 1766 it was sold for £360, and in 1808 for £1,585.

many paintings here that want glazing, but not this one, which is however the only one thus treated. It is best seen from across the room.

324. Jan Steen. "The Fête of St. Nicholas," probably the best work of this great humourist, at any rate one of his pleasantest. There is a delightful description of this picture in Mr. G. A. Sala's "From Waterloo to the Peninsula," which I should like to quote, did not space forbid. The little girl, radiant in the possession of her new toys, is as perfect a bit of child painting as I know; not even Sir Joshua has painted anything more delicious in his pictures of childhood than this little gift-laden child of Steen's. This painting was sold in 1743 for the absurd sum of £62!

320. "The Baker." By the same. The bread very cleverly done. This baker belonged to the celebrated Van der Pot collection, and in 1808 was bought for £63.

356 and 357. William Van de Velde. Two very fine pictures of the same subject (the taking of an English prize which has run aground). He has painted the same subject on a smaller scale several times, there are two at Bridgewater House. The artist was present on the occasion, and the studies, probably drawn on the spot, can be seen at the Museum in Rotterdam.

378. A. Van der Werff. His own portrait; a painter's (even A. Van der Werff's) portrait of himself has always a certain interest attached to it. Painters invariably flatter themselves, for naturally they choose the best light, and see themselves as they would others saw them.

293. David Ryckaert.¹ "The Boot-Maker's Shop."

¹ David Ryckaert was the son of a painter. Born in 1615 at Antwerp. He studied landscape painting under his father, and was patronized by the Archduke Albert of Austria. In 1651 he was appointed Director of the Academy of Antwerp, and his

This scarcely-known artist is well represented by this clever picture, which somewhat resembles a David Teniers, whose paintings he imitated.

164. **Van Huysum.** A very beautiful flower-piece by the prince of flower painters.

388. **P. Wouvermans.** "The Riding Lesson." Not one of his best pictures.

206. **Metzu or Metsu.** "The Breakfast." Freer than usual in execution, and resembles Teniers's.

231. **Emanuel Murand.** "The Old Farm." A clever study. One sees the master's, Philip Wouvermans', influence in this work of his pupil's.

17. **Beerstraten.**¹ A prodigious sea fight between the Dutch and English fleets. The sort of picture that would delight a middy, although he would not believe that the English could have apparently got the worst of the encounter.

85. **Van Dyck.** "Jacob Van der Bocht's portrait." I believe this is his best picture in Holland, but that is not saying much. This portrait seems also to have suffered from the hands of the destroyer (alias restorers—the terms are synonymous), and is as much covered with varnish as are, unfortunately, nearly all the ancient and modern pictures in Dutch galleries, public as well as private.

pictures nearly rivalled those of Teniers in popularity. According to Immerzeel he died in 1677.

¹ John Beerstraeten (or Baerstraet) has been almost entirely unnoticed by his contemporaries; this is more remarkable as he was not only an excellent sea-painter, but has, as in 17, illustrated with great power and skill this great naval engagement. He was also employed in painting the châteaux near Amsterdam, and was famous for his winter scenes; some of these, enlivened with hundreds of skaters, are delightful pictures. He flourished in the middle of the seventeenth century, and died in 1687.

In the next room, from the right of the door; of five life-size portraits, the best—

317. Jan Steen. His own portrait by himself. It is not somehow the face which one would have expected, nothing Hogarthian about its rather melancholy and sallow features. This artist has left other and better portraits of himself. This one seems to have darkened. There is a much more characteristic portrait of this artist by himself, playing on a guitar, in Smith's fourth volume of his "Catalogue Raisonné."

Some of the following very small works on the screen on right of window are of great beauty, for instance:—

392. P. Wouvermans. "The Hawking Party."

390. A lovely little landscape by the same hand.

140. H. Holbein. "Charles V." Even if not by the great Hans himself, this is a masterly little work.

245. A. Van Ostade. The studio of the artist, probably Adrian's own portrait, the palette hanging near the window seems well polished by wear; this is altogether a delightful picture.

130 and 131. Van der Heyden and A. Van de Velde. Views of bridges, one a drawbridge. In colour very pleasing, but not so highly finished as some of their joint paintings.

329. David Teniers. "The Siesta." Not much.

398. Wynants and A. Van de Velde. "Landscape, with hunting party." Very fine as to the landscape, and the horsemen as exquisite as Adrian Van de Velde's invariably are.

53 and 54. "Old" Breughel or "Velvet" Breughel. Two river scenes. Very good examples of the father of the Dutch landscape painters.

440. "Portrait of Barneveldt," by an unknown artist. This portrait of Mr. Motley's hero is not in the

least like the miniature of him at the "House in the Wood," and is therefore probably not genuine.

We now come upon fourteen of Liotard's¹ (whose best work, the "Chocolatière," is at Dresden) pastel portraits, none of any excellence or worth being among such a collection; among these is a terribly pink-face lady, apparently painted on a kind of enamel, a truly ghastly production.

The great portrait group at the end of this room, containing nineteen full-length portraits, is by Govert Flink, and belongs to the series of corporation pieces, or "Doelelenstuk," to paint which Rembrandt, Van der Helst, and Frans Hals were employed. Flink's is very far inferior to the worst of any of the same series by any of the other three artists; it can only be classed with some by Ravesteyn and Jacob Backer, of the same subjects. Like Van der Helst's "Banquet," this picture was painted to celebrate the peace of 1648, and some of the portraits are of the same persons in both works. On either side of this large Flink are two specimens (405 and 406) of the art of the early Flemish school of the early part of the sixteenth century, in fine preservation, but not calling for special notice.

¹ The following notice of Liotard is taken from Bryan's "Dictionary of Painters." "John Stephen Liotard, called the Turk. This artist was born at Geneva in 1702, and was intended by his father for mercantile pursuits, but having succeeded in copying a miniature by Petitot, he was permitted to follow his inclination for painting. He went to Paris in 1725, and soon got into practice in painting portraits in crayons, miniature, and enamel. In 1738 he accompanied the Marquis de Paisieux to Rome, where he became acquainted with two English noblemen, who engaged him to accompany them to Constantinople. In his journey to the Levant, he put on the Turkish habit, which he wore with a long beard. At Constantinople he received some civilities from the English ambassador, who persuaded him to come to England, where he continued to wear his Eastern dress, and was called the Turk. He met with considerable employment, for which he was more probably indebted to the notoriety of his masquerade, than his talents as a painter. In 1776 he returned to Switzerland."

76. Drost or Fabricius. "The Daughter of Herodias." A powerful but singularly unpleasant work. The extreme rarity of this artist's works, which, in one instance at least, have been mistaken for those of his master, Rembrandt, makes this painting one of interest, and its technical excellence makes one regret the scarceness of Drost's paintings.

302. Joachim Van Sandrart,¹ and not, as his name is inscribed above this portrait group, "Van Sandvoort." "The De Bas Family," an awkwardly grouped family portrait; some of the heads, especially the old De Bas and his wife, are very fine. Nearly all the dresses being black gives this really fine family group rather a funereal character.

Sandrart, according to Professor Waagen, has also left some historical paintings, but he does not say where they are.

126. P. Van der Helst. Another large group of portraits; at first one thinks they are respectably dressed bandits dividing some church spoil, but in reality they are five Syndics discussing the choice of a prize for archery, and choosing a cup out of a collection on a table before them. In the background can be seen the figures of the competitors with their bows and arrows.

This painting is mentioned by Sir Joshua; he saw it in the Town Hall (the present palace), where were also

¹ Joachim Van Sandrart was born in 1606 at Frankfort. He was not only an able painter but has also left some excellent books on art. He studied engraving under Giles Sadeler at Prague. According to Descamps he was employed by Charles I. in England in copying Holbein's portraits, and accompanied Honthorst to Charles's court; this, however, requires confirmation: what is certain is, that he was employed in Rome by the Cardinal Barberini, and Prince Giustiniani, as well as by the Emperor Ferdinand and the Duke of Bavaria in Germany. Towards the close of his life he established an Academy in Nuremberg, where he died in 1688.

Rembrandt's "Syndics," and other great art treasures. From its present position this Van der Helst can with difficulty be seen ; it is evidently a good specimen.

105. "The Adoration of the Three Kings," and called a Mabuse, but that it certainly is not.

177. T. de Keyser. "Rombout Hoogerbeets and Family." The Hoogerbeets, husband and wife and four children, carefully painted, but the picture has been much injured.

We now ascend to the third storey. On the staircase, badly placed, is 182, "Entrance to a Forest," a fine Philip de Koning.¹

87. A wretched daub of a Magdalene, attributed to Van Dyck, which is simply libelling that great master. This frightful work is surrounded by a number of brilliant coloured little pictures by Otho Van Veen,² the master of Rubens, representing scenes from the semi-mythological early history of this country. They need not detain us. On their right,

103. Van Goyen. "A River Scene." Not a good specimen of this painter's work.

Third floor. We turn to the right and enter a kind of large attic in which the wall facing the windows is nearly covered by a huge painting representing a bear-

¹ Philip de Koning was born in 1619 at Amsterdam, and studied under Rembrandt. He painted landscapes and portraits equally well, "blending the styles of Rembrandt and Ruysdael." He died in 1689.

² Otho Van Veen, (or Venius) was born at Leyden in 1556. He studied under Zuccaro and resided many years in Italy. Alessandro Farnese, Prince of Parma, was his greatest patron. After this prince's death Otho settled in Antwerp, the churches of which town still bear evidence to his skill and industry, but he is better known to fame as being Rubens' instructor in the art. He died in 1634. His colouring was brilliant and design correct, but he is somewhat hard and stiff in many of his compositions.

fight, by P. Potter. Is it possible, one exclaims, that such an artist should have painted such a daub? Although this large canvas had once a painting on it by him, the one it now bears has not probably a square inch of that painter's handiwork on it, so shamefully has it been scoured and repainted, or rather redaubed. It even appears, according to Smith, that the actual composition and drawing have been changed, as there exists a cut glass representing this picture, dated 1656 (only seven years after Potter had painted the original), in which the design is materially different. As M. Bürger says, this work ought not to be classed among Potter's works, he can well spare one of them, in spite of a ship full of his best pictures that foundered a hundred and odd years ago on her way to Russia.

109. C. Van Haarlem. "The Massacre of the Innocents." Admirably drawn and foreshortened. We have seen the same subject at the Hague. Had Van Haarlem not attempted the heroic and Italian style, he might have been a great artist, if not a great painter, as he was evidently no colourist. His figures look as if they would be better carved in ivory or wood than put on canvas. This is considered his "magnum opus."

The six-and-twenty portraits in this room represent the earls and princes of Holland, and partake in small rather of the character of the series of portraits of kings of Scotland at Holyrood, ridiculed by Horace Walpole.

38. "An Allegorical Picture," by F. Bol, who in this ambitious picture has gone out of his way to emulate Rubens and has failed.

2. A. Cuyp. The painter of still sunset skies and soft summer evening effects gives us here a battle subject. Although the men and horses are somewhat in his early style, it has not the arrow-headed-like touch of his brush.

363. Adrian Van der Venne¹ and J. Breughel. "Fishing for Souls." What a subject, and what a painting! The landscape of course is "Velvet" Breughel's, the literally numberless figures, of which over a hundred are portraits, are by Van der Venne; on either side of the bank of a lake-like river are the rival churches, the Romans on the right, headed by Albert and Isabella of Spain with their court, on the left the Protestants with Maurice of Nassau and his; among the portraits on the left bank are some remarkable heads. It is not easy to discover which of the fishing parties in the boats are getting the best haul of souls.

One regrets that so few of this large number of portraits should be known. This strange picture is well worth the difficult task of being engraved, and I was glad to see an excellent etching of it in progress. Both Roman Catholics and Protestants will be interested in this really extraordinary composition, which deserves a larger and fuller notice than I can possibly give of it here. Van der Venne was court painter to Prince Maurice; and in the room below has a group of cavalry representing the prince attended by his suite.

27. Berghem (?) "Ruth and Boaz." I think a poor imitation of this painter, but if genuine it is one of the worst of his pictures I have ever seen.

96. Van Gaesbeck.² "Portrait called Grotius." A good interior and well painted, especially the girl's portrait on the wall. But why the youth (who is the weakest part of the picture) should be called Hugo Grotius is not easy to discover; in fact, as M. Bürger proves, it cannot be that learned individual, who was born in 1583, whereas Gaesbeck was only born in 1608.

¹ Van der Venne was born at Delft in 1589, and painted a prodigious number of pictures, mostly portraits and battle-pieces. He had also a literary turn. He died in 1662 at the Hague.

² Of this painter even Bryan makes no mention.

All that seems known of this artist is that he bore this name, and painted this and another picture now at Berlin; "the rest is silence."

218. **Van Mieris.** "The Poulterer." With all his wonderful finish, but as flat as one's hand.

305. **Schalken.** "Candlelight and Firelight." One of his endless candlelight effects.

396. **Peter Wouvermans.** "The Assault on the Town of Coeverden in 1672." A poor performance; the only one by this brother of Philip Wouvermans here.

104. **Van Goyen.** "The Old Castle of Volkenhof at Nimeguen." A poor work, but interesting, as the fine old building, the Volkenhof, represented, exists no longer, having been destroyed by the French in 1794; it was said to have been built by Cæsar, and that Carlo Magno kept his court within its walls.

352. **E. Van de Velde.** "Réduction of Bois-le-Duc in 1629." Historically of interest, as is also

254. "The Ruins of the Town of Delft in 1654," by **E. Van der Poel.**¹ The effects of the gunpowder explosion by which the painter Fabritius is supposed to have been killed.

184. **W. Van der Kovi.**² A fine head, not unlike that of M. Philippe le Roy by Van Dyck in Sir Richard Wallace's gallery.

With this we terminate our very meagre but not careless survey of this highly interesting collection. To those who can give a few days to the study of its treasures, I strongly recommend a perusal of M. Bürger's

¹ Little is known of this painter, who flourished in 1660.

² W. Van der Kovi was a native of Friesland; born in 1768, died at Leewarden in 1836.

very interesting account of this gallery ; but his book cannot be used as a catalogue, as his plan of describing all the works of each master under one heading prevents one following the account of the different works of the different schools and masters, scattered as they are indiscriminately throughout the rooms.

The catalogues in Dutch and French are excellent, and ought to be translated into English ; in fact, I believe this has already been done, but for want of money has not been printed ; this is but one of many proofs that I have met with how badly supported are these public galleries by the state. There is a more important question, namely, the creation of a suitable building to contain these works of art ; here, again, although often mooted and even promised by the government, nothing definite as to the site for the building has been yet settled. It will be scarcely credited that within a little more than a hundred yards from the Trippenhuis is a petroleum magazine. The present building, without this external danger, if it should ever take fire (and in a country where cigars are lighted if not smoked in the museums themselves) nothing could save the large pictures ; in a few moments the "Night Watch," which is panelled into the wall, would become a blistered mass ; Van der Helst's "Banquet," which from its immense size could not be got out of either door or window, and the "Syndics" by Rembrandt, would share a common fate.

These facts make one almost wish the great art-paintings of the Dutch school back again in comparative safety at the Louvre, where if revolutions are frequent fires are not.

To many an art student the matchless collection of Rembrandt's etchings will be only of second interest to the paintings we have visited. These are kept in a small room on the ground floor of the building. In a common-looking cupboard of painted deal are 375 etchings in various states, by the great master etcher,

a mine of wealth to the now large and steadily increasing number of enthusiasts of the burin and the etching-needle.

It would take a volume to describe them, it takes days even to see them, and it would take weeks to study them comprehensively. I shall therefore merely give a list of some of the more noteworthy.

We begin with Rembrandt's own portraits, of which there are 27.

Of the Old Testament subjects there are 15.

Of the New Testament subjects, 16.

Allegorical subjects, 59.

Beggars, 25.

Imaginary subjects, 19.

Landscapes, 48.

Male portraits, 28.

Fancy portraits, 53.

Female portraits, 22.

Studies and sketches, 12.

Of his own portraits in many different stages of completion there are seventy-eight examples, many in different states. Here he is still a youth with a beardless chin; in another he appears a trifle older, with his old mother's quaint head looking over his shoulder as he sketches; in another he wears a kind of Turkish costume, with a sabre across his shoulder; in another he leans on the hilt of a sword; here is one, an unique little impression, with the date 1630 on it. Gradually his face ages, the nose gets coarser, the wrinkles deeper, though aged he is busy as ever, as we see him in a broad-brimmed hat still at his loved occupation, with the brush or etching tool in his cunning right hand. Amongst the Old Testament subjects perhaps the most curious are (in different states) four subjects for a Spanish book. Of those illustrating the New Testament are several unique impressions, of which the three finest are the small "Descent from the Cross," "The Entombment," a marvel, and the large one of "Laza-

rus," which is as sublime as anything art has produced, or can ever produce.

"The Hundred Guilder"¹ etching is here represented in various states, as are also the many different "Flights into Egypt," "Presentations in the Temple," &c., &c. Of the semi-religious subjects are a great variety of "St. Jerome in the Desert," many of the greatest rarity; and amongst the "geux" and "gueuses," many of infinite scarcity. There are two exquisite ones of the well-known spotted shell; one without the shadow on the back-ground, this is unique, and worth an ocean of real shells. As a matter of taste, his portraits and landscapes to me are (taken as a whole) more perfect than even his imaginary works, and this collection is as rich in portraits as it is in biblical or other subjects. For instance, the portrait of Tolling, a specimen of infinite rarity; many of Six and of Coppelol (of both sizes); one of the large ones has no shade in the background, which, I need not add, makes it more precious than many pearls or rubies, and one of the smaller size of the same portrait on parchment is also of fabulous value. There are four of

¹ Smith, in his "Catalogue Raisonné" of Rembrandt's works has the following note regarding the most valuable specimen of the many impressions of the "Hundred Guilder" etching here:—

"An inscription on the back of a splendid proof impression on India paper, in the collection of the Musée at Amsterdam, states that Rembrandt, being desirous of possessing a print by Mark Antony representing "The Plague," then in the hands of a dealer of the name of Van Zomers, but being at the same time unwilling to give one hundred florins for it (the sum required), a friendly exchange was made for the above print; and it further adds, that the few impressions thrown off in this state were never sold by the artist, but kept as presents among his most esteemed friends."

One hundred guilders is about £8 12s., and this sum was in Rembrandt's life-time considered a very large one to give for an etching; how astonished the artist would have been had he been told that two centuries after his death £1,000 had been given for a single impression of this etching.

Utenbogard; of these one has his face only outlined, and all are in different states. Of those of "Ephraim Bonus," one is immensely scarce.

Of John Asselyn there are five, one on parchment with an easel and painting on which a landscape in the background is painted. Of J. Lutman there are six in different states. Of Haring, ten; and six of A. Frans; of Clement "the younger," five; of H. Ansloo, three; of Dr. Faust, three, all in different states. Three of Menasses Ben Israel; one of T. Silvius, and three of Van der Linden.

The landscapes are as fully represented as any of the other portions of the life-work of Rembrandt, which can be better studied here than anywhere else,—and where more appropriately than in the town in which he lived and worked for twenty years?

Besides this unique collection of Rembrandt's etchings are the works of the other great Dutch etchers. Of A. Ostade's there are here many hundreds; Adrian Van de Velde, Du Jardin, and a score more, are all well represented. The early Flemish and German school is also here in force. Two huge folios are filled with Albert Dürer's and the Van Eycks' works, and there are three tomes of Marc Antonio Raimondi and his school's superb copies of the Italian masters. But there is no catalogue; and, as far as I could find, only written extracts from Bartsch's book, "*Le Peintre Graveur*," are kept here.

In concluding, I must acknowledge the facility with which one was allowed to inspect this collection, and the courtesy of the officials belonging to this department of the Museum at Amsterdam.

VAN DER HOOP COLLECTION,
AMSTERDAM.

HIS interesting and valuable collection was left to the town of Amsterdam by the banker Mr. A. Van der Hoop, of the well-known house of Hope and Co. This gallery and the collection of modern paintings known as the Fodor gallery prove what can be gathered together by individuals, even in these days of high-priced pictures; the public spirit shown by these gentlemen in leaving their collections to their native town deserves all praise, and will keep their names fresh in the memory of their fellow-townsmen; would that their example were oftener followed nearer home. The Van der Hoop collection is contained in two well-lighted rooms on the ground-floor of a building (near the Academy) erected for the purpose; the pictures are admirably hung and arranged.

As is our usual plan, we commence to the right of the entrance door.

122. **A. Van de Velde.** A large but not a good work. "Departure for Hunting." It has passed through many collections.

88. **I. Van Ostade.** "The Rustic Conveyance." Very bright and pleasing.

117. **David Teniers.** "Dice Players." A clever little work, but Teniers does not appear to advantage here or in other Dutch galleries, with one great exception.

29. **A. Cuyp.** "Distant View of Dort." Effective, 't a coarse and early work.

79. **Moucheron.** "Italian Landscape." A charming work. The portrait immediately above is called in the catalogue a Rubens; it can only be a copy.

105. **Jan Steen.** "The Happy Family." Of five of his pictures here this is the one I should choose. Notice the admirable painting of the table-cover and cloth.

66. **N. Maas.** "Old Woman spinning." A charming little picture, and so is also

30. **G. Dow.** "The Fishwife." With his usual brilliancy and matchless finish.

123. **A. Van de Velde.** "Landscape and Cattle." Better than 122, full of glowing colours; we shall come to a still better one by this artist a little later on.

15. **Berckheyden.** "View of a town." Inferior to the one at Rotterdam, the same subject.

97. **J. Ruysdael.** "River View." Somewhat dark, but good.

124. **W. Van de Velde.** "The Morning Gun." A fine work; there is a small study in oils of this picture at Bridgewater House.

142. **Philip Wouvermans.** "The Watering-place." A lovely little picture of a beautiful landscape, unfortunately the sky is much damaged. This has been engraved by J. Moyreau, when forming part of the Verrue collection. It has passed through many and famous collections, and was once in the possession of Benjamin West, at the sale of whose pictures in 1820 it fetched £700. It was exhibited at the British Institution in 1824.

106. **J. Steen.** "The Invalid." A very good example; the draperies are admirable. It is in his best manner. This was a favourite subject of Steen's; there is an admirable one at Apsley House, but not better than the one in this collection.

Below this hangs an excellent Backhuysen.

20. **J. and A. Both.**¹ Of large size, and takes the place of honour in the centre of the wall. A splendid work of the two brothers; it takes its name from the artist, introduced in the foreground copying from nature, his back is turned to the spectator, and this and the other figures are probably the work of Andrew Both. The effect of a summer's morning in a beautifully wooded country is admirably expressed.

108. "The Effect of Wine." Here Steen has out-Steened himself. Even Hogarth has drawn a veil over the after-effects of the debaucheries he has painted; but a moral has been drawn from this tavern scene, and it is helped by the inscription painted above the old toper's besotted head, which roughly translated may be rendered as—

"Of what avail are candles, spectacles, or light,
To this besotted ancient wight?"

In spite of the vulgarity of the subject, it is a masterly little work, and splendidly painted.

9. **N. Berghem.** "Italian Landscape." A charming little work.

50. **P. de Hoogh.** "An Interior." One of this delightful painter's excellent and pleasing works.

125. **W. Van de Velde.** "A Calm." Very fine,

¹ Mr. Smith, whose "Catalogue Raisonné" I have already so often referred to, devotes pages to a description of this fine work of the Boths. This painting was in that writer and dealer's hands, and was sold by him to M. Van der Hoop for more than a thousand guineas; it had previously formed part of the collection of Thomas Hamlet, Esq., at whose sale in 1833 it was bought in for £1,260, so that Smith did not overcharge his patron, who owed the finest pictures in his collection (the Rembrandt, for instance) to Mr. Smith's discriminating choice. The notice of this particular work in his book reads rather like an auctioneer's puff in a sale catalogue; it does not, however, exaggerate the merits of this picture, which he names "The Artist studying from Nature."

the effect of a calm at sea given with his wonted transparency of sky and mirror-like effect of sea.

27. **Albert Cuyp.** One of his early and hard pictures, representing a black horse, surrounded by children, apparently portraits.

42. **Frans Hals.** An unknown elderly lady's portrait. One of his most careful portraits, painted in 1639, the year in which the best of his great Haarlem groups of portraits was executed, and in which he has introduced his own likeness.

115. **Teniers.** "A Kermesse." Of his three pictures here, this is the most important, but it is by no means a first-rate work. The grouping of the peasants is not so perfect as usual, and the buildings come in awkwardly, nor is the sky (generally so beautiful in his works) as fine here as is usually the case.

89. **Peter Potter.** A "Vanitas." This "death's head" picture is interesting as being by Paul Potter's father; there is some uncertainty regarding it. According to M. Bürger, only one authentic picture, also a "Vanitas," is known by Peter Potter, which is in the Suermondt collection.

46. **M. Hobbema.** "Landscape, with a water-mill." One of the two beautiful examples by this rare master here, so rare in Holland that he does not appear at the Museum of the Hague, and has only one work at the Trippenhuys, and two at Rotterdam; those of M. Six are his finest probably in his native country.

143. **Philip Wouvermans.** "A Camp." Not very remarkable; at least, not after 142.

86. **A. Van Ostade.** "Interior of a Peasant's Cottage."¹ One of the principal treasures of this collection. Besides its great beauty and fine state of pre-

¹ Sometimes called "The Interesting Story."

servation, this picture rejoices in a good pedigree. We first hear of it through Descamps, when forming part of the Lermier collection, at the sale of which in 1763 it fetched 1,000 florins. The Duc de Choiseul next possessed it; at his sale it passed into the hands of Madame du Barri, and probably hung in one of her boudoirs at Luciennes; next it belonged to the Tolozan collection and finally pertained to the Duchesse de Berri.

We do not know what M. Van der Hoop gave for it, but probably were it again to be sold, there would be great competition from art gatherers from all four quarters of the globe round this little panel, fourteen inches high by eighteen broad.

28. **A. Cuyp.** "Cattle." One of his early but capital works. The bulls are full of life, and the sky is of the lovely pearly grey he knew so well how to paint. The tower in the distance is that of his native town, Dordt or Dordrecht.

35. **A. Van Dyck.** Unknown male portrait. The hands are too warm in colour for this painter, but the head is noble and may have been by him.

21. **J. Both.** "Italian Landscape." Beautifully bright and sunny; has also passed through many collections, and was sold, as well as the other large one here, by Mr. Smith to M. Van der Hoop.

96. **J. Ruysdael.** "Waterfall." A splendid work of this great artist. As is the case with nearly all his pictures, it bears no date. Of his four works here this is infinitely the finest.¹

¹ Mr. Smith praises this picture so highly that I think, although it does not appear in his "Catalogue Raisonné," he must have sold it to M. Van der Hoop, who in 1837 gave £1,450 for it. Of it Mr. Smith writes thus: "This excellent picture, in addition to its being one of the largest works of the artist, is singularly grand and rich in its composition, combined with unusual clearness and brilliancy of colouring, and the most masterly execution,

68. **Metsu.** "Return from Shooting." Of his two pictures here this one is the best, it is a charming little work in the artist's best style. Unluckily this picture has been slightly rubbed, and in part repainted.

127. **W. Van de Velde.** As are all the other Van de Veldes here, this one is a fine example of this prolific artist's works.

36. **G. Van Eckhout.**¹ "Huntsman Asleep." His only work here, and not a good or interesting example.

93. **Rubens.** One of the many portraits of his beautiful wife, Helen Forman ("en secondes nocés"); this one, unlike 94, is certainly a genuine Rubens.

51. **P. de Hoogh.** "An Interior." As full of charm and sunshine as are the generality of his pictures; the sunlit wall is painted as only De Hoogh and one other artist (Van der Meer) could paint sunshine effects on brick and plaster.

47. Another fine landscape by Hobbema, smaller than 46, but I should choose it as preferable to that one. In an interesting note M. Bürger discusses the question of where Hobbema found his models, those beautiful wooded valleys and still pools, reflecting the surrounding glades; the artist lived in the north of Holland, where such scenery as he has painted does not and could never have existed; he supposes that the neighbourhood of Düsseldorf and Gladbach, on the

justly entitling it to the appellation of a chef-d'œuvre. It was purchased about a century back on the continent, by an ancestor of Sir Charles Blount, Bart., from whom it was bought by the writer in 1836."

¹ Gerbrant Van der Eckhout was born at Amsterdam in 1621. He was one of Rembrandt's numerous pupils. He was best known as an able portrait painter, but he also painted "genre" pictures, guard-room scenes, &c.; a fine specimen of the latter is now in the Stafford House collection. His colouring was somewhat sombre, but his drawing was correct and full of ease. Eckhout died in 1674.

left bank of the Rhine, furnished these pictorial scenes, and therefore thinks that it was in this part of Germany that Hobbema painted and studied.

53. Another De Hoogh, and an unusual subject, this being the exterior of a house; but there is the same subject in the Van Loon collection; the figures are as graceful and true to nature as is always the case with De Hoogh, but the scarlet bricks and red shutters on the exterior of this house are rather too bright, and almost kill the colour of the rest of the picture.

44. Jan Van der Heyden and Van de Velde. "A View of the Town of Amersfoort." Almost too microscopic in treatment, both as to Van der Heyden's buildings and Van de Velde's figures.

52. P. de Hoogh. "An Interior." One of the finest of this artist's works in this collection; it is one of those pictures that make one instantly break the last commandment of the decalogue. Here one can see the wonderful effects of light this artist could produce; there are three different gradations in this superb little painting, all three in perfect harmony.

We now come to the crowning glory of Van der Hoop's gallery, namely, Adrian Van de Velde's No. 121, before which we must make a longer stay. It represents the artist's own portrait with his wife and children. The scenery reminds one, as M. Bürger remarks, of that in the neighbourhood of Haarlem; the rather pensive and melancholy-looking artist bears on his features that look of a short life which we fancy can also be traced in Paul Potter's portraits, the anxious and somewhat harassed look we think we see in both these over-hardworking painters, who during their brief lives created so much that cannot cease to please all who love nature for its own sake, in reality as in art. His wife, who walks beside him, is a neat-looking little lady, well and quietly dressed; the two

children, a boy of about eight and a little girl of about four years old, are charming; the boy is like the father, and is dressed in the same brown-coloured suit, and the daughter is crowing with delight on her nurse's lap; look at the finish of her little dimpled hands, and of the little bracelets tied with cherry-coloured ribbon round her tiny wrists. "Oh, les braves gens!" enthusiastically exclaims M. Bürger, on looking at this happy artist's family—happy in his life, short but full of industry, and in his well-earned reputation and memory. Everything here is perfect in colour and finish, from the portraits down to the ruts in the road; the painter has even portrayed his carriage, horses, and coachman, which are all evidently as like as life. Smith styles this Van de Velde the most capital of his works, and I think all who care to study it will agree with him. This picture is signed, and dated 1667.

Above this hangs one of the large corporation or guild pictures; this one, No. 3, is by Jacob Backer,¹ a pupil of Rembrandt's, but does not recall that great master, although it has good points about it, especially the painting of the hands of the portraits.

In the second room are many modern pictures, none of any merit or interest, we shall therefore at once commence with the works of the old Dutch school in this room, beginning at the right with—

71. Mirevelt or Mireveldt. A capital little portrait, and immediately above it a life-size male portrait (without any number) by Van Dyck. It is much glazed but appears genuine; I think it is either an original or a good copy of one that has been etched by the artist.

49. P. de Hoogh. "The Musical Couple." Not so characteristic as some of his others here.

¹ J. Backer was born in 1608 at Harlingen, and was a painter of history as well as of portraits. Vondel has sung his praises. He died in 1651.

31. **G. Dow.** "The Hermit." Of excessive and almost too great a finish, and puts one in mind of Denner's wrinkles and pimples. M. Bürger thinks it not the work of Dow, but of Van Staveren, who was, if not a pupil of, an excellent imitator of Dow; his favourite subject was a hermit contemplating a death's head like this one.

152. **P. Potter** is the signature, but this spaniel is only a poor copy of the original by Potter in the Van Loon collection.

109. **Jan Steen.** "The Topers." Another drinking scene. A clever little work.

87. **A. Van Ostade.** "A Conversation Piece," not remarkable.

91. **Paul Potter.** "Four Cows in a Meadow." It bears the date 1646, when the painter was one-and-twenty.

2. **J. Asselyn.** "Italian View." Rather an empty affair, but a good specimen of the artist, and his sole work in this collection.

116. **David Teniers.** "Rustic Employment." A very pleasing one. Notice the wonderful painting and finish of the vegetables. This would be the one we should choose of the three Teniers here.

90. **P. Potter.** Dated 1645. "Horses in a Meadow." The companion to 91, of cows; we prefer the cows. Potter has left an etching of this little picture and it has been engraved by Aubertin.

146. **J. Wynants.** A very attractive landscape.

17. **J. Berckheyde.** An admirable church interior.

At the extreme end of the second room is placed a famous but disappointing Rembrandt, which goes by the name, which will do as well as another, of "The Jewess

Bride"¹ (No. 95). It is an unfinished work, the two heads, portraits I think, are very carefully and highly finished. M. Bürger supposes this to be (he does not state why) the last painting the great Van Ryn did, but as there is no date or only a portion of one (see note), this is only a conjecture; at any rate, it is in his third and latest style. To artists, as showing the great master's "*modus operandi*," it is of great interest, but it cannot be compared with his "*Syndics*," at the Trippenhuys, or his portrait of the Burgomaster Six, to both of which this work is much inferior.

E. de Witte. Another good church interior, and as good a specimen of this painter as I have seen.

144. Philip Wouvermans. "A Landscape with Peasants, Mountains in the distance." Somewhat

¹ Mr. Smith, who, as already mentioned, sold this painting by Rembrandt to M. Van der Hoop, which he had purchased from a M. Vaillant in 1845 at Amsterdam for 5,000 florins (he, Smith, does not say what he made M. Van der Hoop pay him for it), gives the following account of this work in his "*Catalogue Raisonné*," part vii. :—

"'The Birthday Salutation.' This capital picture exhibits a gentleman and a lady; the former of whom—having the appearance of being nearly sixty years of age, and habited in a yellow dress with richly embroidered sleeves—is bending forward to embrace the lady, who stands in nearly a front view with her hands on her waist. Her attire consists of a crimson silk gown, a lace frill and ruffles, and muslin scarf, with pearl necklace, and other jewels. A pot of flowers is faintly indicated in the background. This picture is painted with astonishing freedom and mastery of hand, and with a prodigality of colour and brilliancy of hues rarely exceeded by the master. In its execution may be discovered the application of the colour with the palette knife, the thumb, the dry stick, and the broad spreading brush. He has seldom produced anything finer in portraiture than the character and expression of the gentleman; but the lady has not been attended with the like success. It was evidently painted towards the close of the artist's life, and he appears not to have entirely finished it, or to have contemplated some alteration, for the form of a poodle dog may be traced through the glazed shadow on the right and front of the picture. Signed and dated, but the last two figures of the date have been cut off."

grey in tone but admirably painted, nothing can excel the skill of the drawing of the leafless trees in the central foreground ; one is much reminded of the style of his master Wynants in this work.

43. **Dirk Hals.**¹ "A Lady Playing a Spinnet." A charming little picture by a very rare artist, a brother of Frans Hals. So rare are his works that this is the only picture of this artist's (who here reminds one of De Hoogh) mentioned by M. Bürger, but Professor Waagen mentions one at Stuttgart and another at Hanover.

23. **Brekelenkamp.** "Interior of a Tailor's Shop." An admirable work of a very unequal and rather a second-rate artist. (The best of his smaller pictures that I know is at Stafford House, an old woman saying grace, it belonged to the Orleans gallery ; there is also a good specimen at Bridgewater House.)

107. **Jan Steen.** "His own Family." Just the kind of people one would have expected, a very highly finished painting. The lady throwing herself back in her chair is his wife, Margarita Van Goyen, daughter of the painter.

92. **A. Pynacker.** Better, because not so green as usual ; this landscape resembles a Both.

145. **Jan Wynants.** A landscape of great beauty and exquisite finish.

38. **S. Franks or Francken.** "The Prodigal Son." A very quaint rendering of this often-painted subject, the dresses of the time of James I. of England are interesting, and the scenes of the prodigal's progress round the centre subject are painted with great vigour and are full of character.

¹ Dirk Hals was born at Mechlin in 1589, he studied under Bloemart. He died in 1656.

129. J. Van der Meer of Delft. "Lady Reading." The artist, who has two wonderfully clever paintings in the Six collection, is but feebly represented in this painting, which seems all to have faded into blue. The gown is blue, but so is the hair, and even the face. In spite of this drawback it is a remarkable work, and most interesting, as one out of a dozen pictures which are known to exist by a painter whose skill, to judge by his two works in the Six collection, was equal to that of De Hoogh. This picture has evidently been badly treated and cruelly rubbed.

118. Terburg. "Boy and Dog." Admirably drawn and painted.

69. G. Metsu. "The Fishwife." Very clever, but has suffered from cleaning.

133. A. de Vois. His favourite red-faced male model, with his usual Mieris-like finish.

As we before remarked, the modern pictures in this collection are not of any interest, and it is surprising that such a good judge of an old picture as M. Van der Hoop must have been (judging from the above works) should have cared to collect so much modern trash. The rooms in which these pictures are kept are admirably lighted from above, and this and the Fodor gallery are the best galleries of any I have seen in Holland, the one at Rotterdam excepted.



THE FODOR COLLECTIONS OF MODERN PAINTINGS, &c., AT AMSTERDAM.



ANOTHER art legacy to this town is the Fodor gallery, bequeathed by a gentleman of that name to his native city. It contains upwards of 150 modern paintings, principally by Dutch artists, but among them are some fine works of the French school, including several first-class works by Decamps. On entering the principal room (which is admirably lighted from the top and handsomely decorated) Ary Scheffer's most ambitious work, the "Christus Consolator," fronts us.

I knew it well from the admirable line engraving, and could not but feel some disappointment at the effect of the original: the colouring is simply detestable, without harmony or arrangement; had a child been told to colour the print the result might have been better, it could hardly be worse. I have always thought, and seeing this picture only confirmed me in thinking, that Scheffer ought never to have touched the brush; the chisel should have been his instrument, this is why the engravings of his pictures generally surpass the originals.

We begin from the right of this picture with 136, Eugène Fichel, an extremely pretty painting.

94. Jan Lievens.¹ A good landscape. Beneath it is a beautiful work by the same artist.

¹ Jan Lievens was born in 1607 at Leyden; studied under Peter Lastman. Died about 1660.

26. **J. L. Dietzmans.** "Old Woman plucking a Fowl." Dietzmans may be called the modern Dow; the finish is almost as marvellous, and in this charming little picture the effect of the sun on the old lady's face is quite surprising.

154 and 155. **J. Cermak.** Two capital little pictures—subjects from Hungarian peasant life. 155 is particularly good in every respect. Cermak is a native of Prague, and was a pupil of L. Gallait.

95. **A. Schelfhout.** A fine specimen. This popular artist has no less than fourteen pictures in this collection.

130. **Decamps.** A bright and sunny little Eastern landscape by this great French artist.

62. **L. Meyer.**¹ A fine sea-view by the Stanfield of Holland.

47. **B. Koek-Koek.** A winter scene. This greatly esteemed Dutch artist is also richly represented here, but this is about the finest of his half-dozen pictures in this collection.

80. **Ary Scheffer.** "Greek Slaves;" rather feeble.

77. **Charles Rochussen.** This small and insignificant picture of dogs is not one by which this really great and original artist can be judged; in order to do so, M. Crommelin's, M. Van Eeghen's, and Baron Hooft's specimens of this painter's talent must be seen.

147. **Meissonier.** "A Death-bed." An early work, but full of force and talent, by this celebrated, and justly celebrated, French painter.

124. **Rosa Bonheur.** This artist has two small pictures here, of which this is the best; it represents two horses yoked to a cart.

¹ Meyer was born in 1809 at Amsterdam, and is one of the greatest "sea-scaphists" of Holland.

89. Schelfhout.¹ A beautiful little landscape, one of the best of the fourteen landscapes by this artist in this collection.

140. J. Gudin. The best I know of the Baron's sea-pieces, who seems to have had many admirers amongst the Dutch collectors.

15. J. Bosboom.² Of course a church, a fine specimen, but I prefer No. 14, which is the best I know of this modern De Witte. Below it hangs a fine A. M. Guillemin, 143, of great finish and full of feeling.

104. Cornelis Springer. "Briel." A good work, but Springer *will* make the mistake of introducing into his views of old Dutch streets and buildings, figures draped in the fashion of the seventeenth century; views of old towns and buildings as they exist are always historically interesting, but fanciful figures introduced are quite a mistake, and spoil the value of such. How much the interest of Van der Heyden's views, for instance, would be lessened had he imagined the costumes of two centuries before his time, and clothed his figures in them in his paintings! On this wall is a superb Decamps, viz.,

129. "The Turkish School." Of great brilliancy and effect; the grouping of the boys on the right is admirable. No wonder that this picture was sold for over 10,000 francs when bought by M. Fodor in Paris.

152. Achenbach.³ "The Water Mill." A very pleasant picture by a very distinguished artist.

¹ Schelfhout was born at the Hague in 1787; an admirable landscape-painter, he is especially remarkable for his capital representation of frozen rivers and canals.

² Bosboom is also a citizen of the Hague, where he was born in 1817.

³ A living German artist, born at Cassel in 1815.

14. Bosboom. Already noticed as being the best of the pictures I have seen by this artist.

146. P. Marelhut.¹ "A Scene in the Desert." A very beautiful little work, and much resembles a Gérôme.

131. Decamps. Another very grand Decamps, "A Breton Shepherd with his flock." The approaching storm is splendidly rendered, and it is one of this great painter's most carefully painted works.

In the outer room is a fine Pettenkofen, 157, "A Scene in Hungary;" and another Bosboom, 13, "A Monk playing on an Organ."

Besides this gallery of paintings, the Fodor collection possesses a fine and large collection of drawings in pen-and-ink, sepia, and water-colours. Some of these are modern, but most are by the old masters. The latter are nearly all kept in portfolios; through the courtesy of M. Chantal (the director) I was enabled to see some of the best of them, of which the following appeared the finest.

Of ten by L. Backhuysen, 11 and 12 are very beautiful; in No. 12 the bit of distant sea on the left is particularly lovely. These are drawings I prefer to what his pictures in oil generally are, as those he was apt to overfinish and weaken in effect.

38. Jacob de Bray. "A Man holding a Music Book." This has been engraved.

46. A very fine Gerard Dow, representing a man mending his pen.

Five fine sketches by Van Dyck, of which Jan Van Goyen's profile portrait is a superb drawing in coloured chalks. This has also been engraved.

54. Landscape by Anthony Erkelins, also an admirable drawing. According to the catalogue, this

¹ P. Marelhut, a living French artist, born in 1811.

artist "flourished" in the latter part of the seventeenth century. He is not known to Bryan.

There are also three interesting drawings by J. Van der Heyden,¹ illustrating the effects of a fire-engine of which this artist was the inventor. It seems odd that this invention is not mentioned in the account of this artist's life in Bryan's dictionary.

Here are also beautiful drawings by Karel du Jardin, 88, for instance, a perfect gem, sheep in a meadow.

117. A beautiful moonlight effect by A. Van der Neer.

Of six by Adrian van Ostade, No. 125, a large coloured drawing, is most interesting and valuable.

Ruysdael is well represented by two highly finished drawings, of which 189 is especially fine.

Three Jacob Van der Ulfts, of which the best, 221, is very fine,—a view of his native town, Gornichem, where he was born in 1627.

Fourteen chalk studies by Adrian Van de Velde, of which 228 is of great beauty; 229 in red chalk, of a cow and three sheep, is almost as highly finished as one of his paintings in oils. The winter landscape in sepia, 235, is also of the greatest delicacy and beauty.

C. Visscher has four drawings here, of which 246 is an admirable portrait sketch. The most precious portion of this collection of old masters' drawings are twenty by Rembrandt. Besides many beautiful modern artists' water-colour paintings in portfolios (the extremely

¹ Van der Heyden was born at Gorcum in 1637. A perfect master of perspective, he illustrated the principal towns of Holland, and the most picturesque scenes of canals flanked by trees and tall high-gabled houses, in pictures which are as beautiful as they are rare; they have the advantage of having the figures in them painted by his friend A. Van de Velde.

Besides his fire-engine, he is said to have invented a method of printing in oil-colours, which prints he retouched with such delicacy that they appeared equal to paintings in oil. He visited London, and has left some views of that town.

clever series of costume sketches and illustrations of the lives of Dutch artists by that indefatigable and most admirable Nestor of Belgian artists, Jean-Baptiste Madou), are some hung on the walls of this room, of which the best are some very beautifully finished works in water-colours by Ary Scheffer and L. Gallait.

It is to be regretted that there is no catalogue of these pictures and drawings in English; the only one I could get was in Dutch.

THE TOWN HALL, AMSTERDAM.

DO not leave Amsterdam without paying the interior of the "Stadhuis" a visit, although it is a most uninviting-looking building from the outside, having an appearance half work-house, half factory. It contains two famous paintings, viz. Ferdinand Bol's chef-d'œuvre, and a Van der Helst which is equal to his more celebrated work in the Trippenhuis. No nation but the Dutch or English would allow these two works to remain in their present situation, where, instead of being exhibited in a well-lighted gallery, they are kept in badly-lighted office-rooms, in which, even on a bright day, they can hardly be seen. Amsterdam is promised a gallery worthy of its pictorial treasures, but at present there are no signs of this much-to-be-wished idea being carried out.

After passing through the second room the Burgomaster's council chamber is reached, and following a somewhat obese and formidable official, you enter the audience chamber; at the end of the room, above the Burgomaster's chair, and hung many feet too high, is Bol's best work, a picture worthy of being in the same room with Rembrandt's "Syndics." It repre-

sents four reverend and dignified elderly men who are grouped round a table covered with a Turkey cover; they are all dressed alike in black with the plain broad-brimmed hats, the same as we see Van Tulp wearing at the Hague, the heads, hands, and dresses are admirably painted; on the left enters a man leading in a poor child, whose head tells the story and motive of the work, for the men at the table are the "Regents" or governors of the leper hospital, which was formerly one of the most important of the many charitable institutions of this town, and the boy is one of those to whom relief and a home were given. On the cover of a book which rests on a table is written in bold characters, "F. Bol, 1649;" it is the same date that occurs in the same artist's fine portrait now belonging to Lord Northbrook, a picture in which the pupil nearly rivalled his great teacher.

Bürger is right in placing Bol above Van der Helst, an opinion with which most will probably agree after seeing this noble painting.

The wonder is that one who could paint this picture has left so many poor portraits behind him, but after 1650 it seems that Rembrandt's influence became weakened with his former pupil, and probably either cupidity or over-work spoilt the latter portion of Bol's artistic-life work.

Facing this picture hangs a huge work by Frans Hals, containing sixteen full-length portraits. Although full of animation it is not to be compared to those at Haarlem; but we may be doing Frans, in this instance, injustice, as from what has already been said regarding the position of these pictures, they cannot be seen in any way satisfactorily. This picture represents a party of the Civic Guard in their usual handsome uniforms, bescarved and bedizened. I could not find the date or signature of the painter on this canvas.

Any European capital would be proud of owning either of these two works, and I cannot but think the

town to which they belong either unworthy of such treasures or careless in allowing them to be left out of sight as they are in their present positions.

The Town Hall contains besides these a large number of corporation pictures which would form a series of Amsterdam citizens' portraits from the early part of the sixteenth century to the middle of the nineteenth, but with few exceptions they are of no artistic merit.

The exceptions are another huge group of life-size portraits by Van der Helst, a work which must have been intended to form a pendant to his renowned banquet scene at the Trippenhuys. It is placed in a little narrow room, making it impossible to judge of the general effect of a work of such size, which would require a room at least forty feet long, instead of the very narrow space which you can put between yourself and the canvas ; let us hope the day may come when this picture and its companion at the gallery will face one another with a good wide margin of floor between. Upwards of thirty figures are introduced in this painting, most of them are standing, some are in the act of discharging their muskets ; they are all in gala dress, and some of the costumes are superb, especially the suit of the young man, in pearl-grey satin, holding in his hand a standard. The head of this portrait has all the nobility of one by Van Dyck, as has also that of the seated figure on the right with an upturned glass, in a "no heel-tap" attitude. Look also at the fine head of the man with his hand on his knee and bare-headed ; can portrait painting go beyond this ? The picture has the date 1639 on it. One wonders what Van der Helst was paid for such colossal works. His price for a half-length portrait was one hundred ducats ; according to this estimate such a picture as this would have cost three thousand.

We must not omit to notice a painting of local interest in this building (also in the Burgomaster's room), which represent the Dam during the building of

Van Kampess's colossal Town Hall, now the Palace of Amsterdam. This picture is by Lingelbach, the date on it is 1656, a coarse but evidently correct (as to the costumes and building) work by G. Wouvermans' imitator.

On either side of the group of portraits by Bol, are two other views of this town, the present palace by Van der Ulft in all its spick-and-span new finished glory ; and on the other side a view of the quaint old Town Hall with its high donjon-like tower and arched colonnade ; the painter of this is old Peter Saenredam.¹

In the ante-room, besides four ancient corporation pictures, is a full-length portrait of Marie de Médicis,² in widow's weeds and in her fleur-de-lis chair of state, by Gerard Honthorst, a flat and hard performance.

You can now ascend into some lofts where is a motley collection of old armour in one room, old glass drinking-horns, flagons, &c., amongst which and towering above all is the graceful silver horn, dragon-topped, which is so admirably painted in Captain Wit's fat brown hand in Van der Helst's great picture in the gallery of this town ; many a loving cup has been quaffed from out these quaint old glasses, toasts to the house of Orange, and confusion to "los Hidalgos."

Besides these are faded velvet and richly bronzed and gilt chairs of state once pressed by august forms, but now of a rickety and worm-eaten complexion ; models of town halls and dams, sluices and hospitals, &c. To my mind the most interesting of these models and relics is a small figure about three feet in length representing William the Silent as he appears in unbroken sleep on his tomb, evidently the first model or

¹ Peter Saenredam was born at Assendelft in 1597. A scholar of De Grebber's, he, however, adopted architecture as his style and subject of painting. He died about 1666.


² Probably a presentation picture of that queen's after her visit to this country in 1638.

design for that sumptuous tomb at Delft, which is so berailed that the principal figure cannot well be seen; but in this little replica (which has traces of colour) one sees how truthful the likeness of the monument is, and how closely the sculptor copied either the mask from the dead prince's face or the little picture at the Trippenhuys by Vesscher representing William lying in state.

Besides the above there are also here some interesting works by De Keyser and Ravestein scattered in different rooms and corridors. At present they are badly seen and worse hung, but it is to be hoped they will some day be re-arranged in a suitable building.

PRIVATE COLLECTIONS.

THE VAN LOON COLLECTION.

HAT makes this fine gallery of old Dutch masters particularly remarkable is the fact that a large portion of the paintings (all of which are in black frames and contained in one room) were painted for the founder of this collection and have never changed hands; and, placed in the house in which we now see them at the period when they were commissioned, they have never left its walls but on one occasion, that of a local exhibition; they have consequently no possible question as to authenticity, and have not been exposed to the damaging hands of the picture-cleaner and destroyer.

The portion of this collection which we commence with formed part of the Van Winter collection, which collection was divided a generation back between the families of Van Loon and Six.

In the large drawing-room are two life-size full-length portraits by Rembrandt in his best and most careful manner, M. Daey¹ and his wife, both dressed in black. The lady wears a "Marie Stuart" cap with a black veil falling behind; in her right hand she holds a fan of black feathers. It is a work of great beauty and finish, the shadows in her somewhat sickly face, the delicate blue-veined hands, the painting of the richly laced collar and sleeves, and every inch of her dress, proclaim a "grande dame." The husband is of a somewhat more plebeian type of countenance, with a full, round, expressionless face; but the elaboration of his dress, even down to the clocks on his velvet stockings and huge white rosettes on his shoes, shows that Rembrandt when he painted these portraits put all his power into them, down to the most trifling detail of the costumes.

¹ The following is Mr. Smith's description of the Daey portraits in his "Catalogue Raisonné," Part VII.

"A portrait of Madame Daey, wife of a magistrate. She has a fair complexion, and appears to be about thirty years of age, having auburn hair decked with jewels, and partly covered by a black veil. Her dress is composed of a black figured satin robe, relieved by a broad lace frill which entirely covers her shoulders, and ruffles to match; a silver belt and a bow adorn her waist. She is represented full-length, standing, with a fan of feathers in her right hand, and raising the skirt of her robe with the other hand. Painted in the artist's finished manner. Signed and dated 1643."

"Portrait of De Heer Willem Daey, a magistrate of the city of Alkmaar, when about twenty-eight years of age, of a fine portly countenance, seen in nearly a front view. He is dressed in a suit of black velvet, relieved by a rich lace pendent frill, and pale grey silk stockings; bows of lace adorn the breast and knees, and white rosettes are attached to his shoes. He is represented standing with his right hand concealed under his cloak, and the left, containing a glove, is extended, as if he were speaking to some one. This admirable portrait combines neatness of finishing with breadth and richness of colouring. Signed and dated 1634. This picture, together with the composition, was purchased in 1798 of one of the descendants of the family, Henry Daey, by M. R. Princenaar for 4,000 florins, and they were sold the year following to M. Van Winter for 10,200 florins or upwards of £1,000."

In the same room is a fine large Adrian Van de Velde with landscape by Berghem. Also a charming G. Dow.

A garden scene by P. de Hoogh, one of his rare out-of-door pictures: a child with its nurse or mother in the foreground; beyond, some cavaliers.

Two small Potters, the one a spaniel (which has a copy and supposed rival in the Van der Hoop collection), the other a shady wood-scene with minute cattle, admirably painted.

In the same room is a fine E. de Wit; also a cow, by A. Cuyp: one of his early and somewhat wooden works. Two fine Italian scenes, with buildings, by J. Van der Uft.

P. Wouvermans. "Lot and his Daughters." A Wouvermans without a horse is a rarity.

Terburg. A lady and cavalier.

Moucheron and A. Van de Velde. A charming picture, as that double work always is and must be by such skilled artists.

C. Metsu. A very highly finished portrait (unknown) of a lady in a white satin and gold dress: signed C. Metsu, 1661.

Van Tol. "Girl with a Cat, holding a cage in her hand." Very highly finished.

N. Maas. "Peasant Girl, in straw hat and red petticoat, with a milk-pail, an older woman giving her money." A superb specimen of the most Rembrandt-like pupil of Rembrandt; the colouring of this picture is splendid.

Van Huysum. Two large flower-pieces; fine examples.

T. Van Uchterveldt (or Ochtersveldt). "The Music Lesson." Very like a Mieris; is a good and carefully-finished picture, but weak in colour.

G. Schalken. "Boy playing a Guitar." A charming little work, as good as a Netscher.

J. Van der Heyden. View of a church; a good example.

In the smaller and adjoining room notice :—

J. Steen. One of his most carefully-finished and elaborate pictures, not a little reminding one of the "Seven Ages" or the "Oyster Feast" at the Hague, and with the same plum-coloured curtains introduced.

The scene probably represents the Prodigal Son, who is surrounded by ladies of "easy virtue;" although the subject invites to grossness, this picture is not disfigured by the ordinary failings of the Dutch Hogarth.

There are two other smaller paintings by the same artist in this room, but inferior to the "Prodigal Son."

Jan and Baptiste Weenix. Two fine pictures by these brothers, Italian landscapes. Both very brilliant.

Wynants and Wouvermans. A large landscape, the figures by Wouvermans, which of course are excellent and full of spirit.

Another early Cuyp: "Cows in a golden (somewhat too yellow) sunset."

Isaac Van Ostade. A fine and large example of one of his landscapes, with admirably-grouped peasants in the foreground.

K. du Jardin. "Rams and Cattle." Very fine and brilliant.

Both. One of his brilliant landscapes.

Lingelbach. Worthy of forming, as it does, a pendant to a Wouvermans.

Wouvermans. "An Encampment." Full of beauty and life.

A. Van de Velde. A charming group of cattle and peasants, with wooded landscape by Deckar; a

charming composition, as those two artists never failed in rendering. The following pictures, contained in another room, are framed with a slight gold mounting in deep black-panelled frames, which adds much to their brilliancy and effect. Another advantage of the pictures in this collection is that they have not suffered from what so many others have in Holland—over-varnish.

N. Berghem. A very brilliant landscape.

Wouvermans. On a large scale, a splendid work, representing cavaliers at a wayside inn.

De Lairese. Two of this effeminate painter's works. One is the well-known "Antony and Cleopatra."

G. Metzu. A lady and cavaliers. Very fine and brilliant.

A. Van Ostade. A "Kermesse." Very fine, and looks as if it had been painted a year or two ago, so fresh and brilliant are its colours.

Weenix. "Dead Game," as usual.

Van Huysum. Two lovely little works; roses in one, grapes and peaches in the other.

Van Aalst. "A Dead Cock." Very clever.

J. Vrekolie. "A Drummer, Lady, and Cavalier." The best work I know of this painter.

Van der Helst. Fine life-size half-length portrait of Admiral Liefde.

A curious view of the old Town Hall of Amsterdam by Van der Heyden; many figures by A. Van de Velde render this a very interesting historical and artistically valuable work.

Adrian Van de Velde.¹ A charming and perfect

¹ Smith in his Catalogue of A. Van de Velde's works describes this painting :—

little work, as, in fact, are all the paintings of this artist.

Both. "A Halt in a Wood." Very lovely.

It seems strange that so fine a private collection should have no catalogue. The rooms in which these paintings are hung are lived in during the summer months by the family, but still that is no reason.

THE SIX VAN HILLEGROM COLLECTION.

THE collection of M. Six Van Hillegrom contains upwards of a hundred first-rate works by the best masters of the old Dutch school, and is undoubtedly one of the finest private art galleries in the Low Countries. The house is a fitting receptacle for these pictures. Traversing a passage lined with fine old Delft tiles and hung with plaques of the same manufacture, you go upstairs through an entrance hall rich in early Dutch pottery and carved wood.

The lustre in the centre of this hall is a good specimen of early Flemish iron-work. We will return to this hall, but begin our inspection of the paintings with those in the room on the left; this contains the portrait

"Cattle in a Meadow and Men Fishing. The view exhibits a country of diversified form, remarkable for an old oak standing in the centre of the foreground, near which are a grey horse, three cows, and two sheep; two of the cows and sheep are reposing. Looking to the left is seen a man seated on the bank of a river, extending his hand as if directing his companion, who is in the water fishing. On the opposite side are a grey horse drinking in a pond, and a cow standing near, under the shade of a bank. The appearance of a cool evening prevails. Signed and dated 1663."

of Rembrandt's friend and patron, the ancestor of the present owner of this house; this portrait hangs on the right of the entrance doorway.

It is a half-length life-size. The Burgomaster Six is preparing for a walk, he is in the act of drawing on a glove on his left hand, a posture which we have seen some other portrait painters copy, Reynolds in his Lady Salisbury, at Hatfield, and Millais, in his portrait of a hunting duke, have the same idea. The head of the Burgomaster is the only highly-finished part, the rest of the portrait is a mere sketch, but what a sketch ! would that it had been a full-length, as those by him of the Daeys in the Van Loon collection. Rembrandt has immortalized his friend in copper, and the famous etching in which the Burgomaster leans against an open window shows us what a masterpiece this portrait might have been had it been full-length and more highly finished.¹

Fond of colour must have been this great burgher : he wears a gold-laced coat of a warm grey colour, to

¹ Smith's notice of this portrait is as follows :—

"The Burgomaster Six. This distinguished gentleman and patron of the artist appears to be about sixty years of age, with a countenance beaming with intelligence and amenity ; an air of simplicity and neatness characterises his dress, which consists of an auburn-coloured bushy wig, a large hat, a grey doublet with gold buttons, a red mantle embroidered with gold" (this is what Mr. Smith considers neat but not gaudy in the way of a man's costume !), "and a plain white collar. His position denotes that he is about to walk out, preparatory to which he is in the act of drawing on his glove, and the effort causes a slight inclination of the head forward. This chef-d'œuvre in portraiture represents nature in its most unaffected form and guise, free from all trick or blandishments of art ; it seems, in truth, to be the individual himself in actual motion and the exercise of thought. The execution, handling, and colour are of the most accomplished description of the master, and prove it to be a work done about the year 1644. The hands of the figure, when viewed near, appear to have been done with about half-a-dozen strokes of the brush, and display such astonishing science in the mechanism of the art as must excite the wonder and admiration of every connoisseur

which the heavily laced and gold-befrogged scarlet overcoat is a fine contrast, his long auburn hair (wig?) falls over his shoulders and partially hides a low, turned-down collar with smart edgings of lace, the hat belongs to the style of 1650, the best shape for the painter, to whose love of shadows this broad-brimmed head-dress gives full play.

On the opposite side of the room is the portrait of the Burgomaster's mother (or wife), a charming, bright-faced elderly dame in a close-fitting cap, and with a large ruff round her throat; this seems, from its greater finish and clearness of colour, an earlier work than that of her son, but I could not discern any date on either of these portraits.¹

After seeing these two portraits one wonders how it came about that Sir Joshua did not visit this collection: that he did not is certain from his notes, but even in 1780, and a century before, these portraits were famous; not as appreciated as their wonderful power deserves, but still well known.

Near the portrait of Six hang several rare little paintings, all on panel; a lovely little Jan Steen, as highly finished as a Netscher, of a girl in a red velvet cloak, lined with swan's-down, supping off oysters; no other work of Steen's that I have seen has such high finish as this one.

Underneath it hangs a view of Scheveningen by

¹ Smith calls it Six's wife, but the local tradition of this portrait is that it is not the Burgomaster's wife but his mother. Smith gives the following notice of this portrait:—

"Madame Six, wife of the Burgomaster, when almost forty-five years of age, with a round face and ruddy complexion. She is seated in nearly a front view, with her left hand raised to her waist, and the right resting on the elbow of her chair. Her dress is composed of a plain neat white cap, a black figured silk robe, and a fur tippet. This beautiful portrait differs materially in its style from that of the Burgomaster, being finished throughout with the most scrupulous care, accompanied by extraordinary 'rity and brilliancy of colouring.'"

Adrian Van de Velde, a very delightful and truthful little work.¹

Troost, who has been called the Hogarth of Holland though he does not deserve the appellation so much as Jan Steen, and whose clever pastel drawings at the Hague have already been mentioned, has here two clever little oil-pictures, but they lack originality. Troost deserves more the name of the Fragonard or Zoffany of Holland than that of our chief and first "genre" painter.

These pictures are intended to represent the disadvantages of marrying for money; in one an old and toothless millionaire makes love to a young and lovely dame, and in the other Time has leant on the side of an old bedizened and rouged dowager, who seems not unwilling to receive the addresses of the young spark by her side.

Between these is a small view of the street in which we are (the Heerengracht), painted by Berkheyden more than two hundred years ago, the only difference in its state then is that it had no trees in 1660 by the side of the canal.

On the left are two little works by Schalken, and, for a wonder, not the effects of candle-light.

On the opposite wall, and near Rembrandt's portrait of Six's mother, is one of a lady in a blue and yellow dress, evidently a portrait by Netscher, but unnamed.

Below this is a good Lingelbach, and a Potter of the greatest beauty, commonly known as "The Dairymaid washing her Milkpails;" this is as transparent as a glass, and is in a perfect and untouched condition. To my mind this is a finer and more characteristic picture of this painter than his "Young Bull" at the Trippen-

¹ In Smith's Catalogue the following notice is given of this beautiful little picture: "It is impossible to commend too highly this delightful product of the pencil. The approaching tide and white breakers, the breezy freshness of the atmosphere, and the local truth of the site, are admirably depicted."

huis, and is as fine as either of his two smaller ones in that gallery at the Hague; it is, in fact, equal to and strongly resembles the little wonder of his at Grosvenor House. Some of the figures and cattle in this are identical with that one, the old cow-shed for instance; the trees in this work are superbly painted. Signed and dated 1647.¹ The details, such as the grass, dock-leaves, &c., are of the highest finish; and this picture must be placed among Potter's best works, next in order of merit to the one already alluded to in England, and on a level with the one in the Arenberg collection at Brussels, painted a year before the one of the Museum at the Hague, of the cow reflected in the water, which by critics is considered the chef-d'œuvre of the smaller works of this great painter.²

Above, a good group of figures, with a background of ruins, by Asselyn, who has several good pictures in this house.

And next is a puzzling picture; at first you think this soberly dressed cavalier handing a letter to a lady (not a beauty) is by Jan Steen, but on looking nearer you

¹ I find on referring to the Grosvenor House P. Potter that the date on that beautiful little work is identical with the one on this, 1647.

² In Part V. of Smith's Catalogue is the following notice of this picture:—

"The Dairymaid washing her Milkpails. The view represents a verdant meadow, with a cluster of trees on the left, and a pond extending along the foreground. On the farther side of the water is a woman, wearing a red skirt, stooping to wash a milk-pail in the stream; behind her are three cows, one of them, of a red colour with a white face, stands near her, a second is drinking, and the remaining one is lying down between two trees, close to which are a herdsman and his dog. On the opposite side the eye looks over a great extent of pasture land, where kine are browsing. The glowing warmth of a fine summer's evening gives beauty to the scene. Signed and dated 1647. A charming example of the master. Engraved by Couché in the Choiseul Gallery."

It passed through that and the Prince di Conti's collections before returning to Holland.

fancy it may be an Ostade, who has dressed up a couple of his peasants in fine array; however, it is neither by the one nor the other, as the signature M. Ton proves, but who M. Ton¹ was, I cannot say; it is a clever little picture and capitally painted.

Above, we recognize the interior of the great church at Delft, with the monument of William I., by G. de Witt; we have seen the same subject by the same painter at the Hague.

A rare work by a rare painter hangs above, Theodore Rombouts,² some of whose landscapes have been taken for those of Hobbema, of whose history and origin nothing seems to be known. This beautiful little picture and landscape has the advantage of being the joint work of Rombouts and Adrian Van de Velde, whose beautifully painted cattle and figures have added so much to the works of so many of his fellow-artists.

Although generally Rombouts reminds one of Hobbema, the landscape might have been by Ruysdael, as M. Bürger has remarked in his work on the Museums of Holland.

Near this pleasing landscape notice a highly-finished little group of portraits, probably a mother and child, by Slingelandt.

A life-size portrait of an elderly man in black skull-cap now arrests our attention. It is by De Bray, and hangs opposite an unknown portrait by Frans Hals. It is too green in colour, nor has it the life of his great portrait-groups at Haarlem, of which hereafter.

A good Berkheyden, of a large country-house with a handsome terrace, hangs on the wall opposite the win-

¹ Probably a misnamed painter, and intended I imagine for Van Tol, an imitator of Dow's. Substitute an "l" for an "n," and this would be the right reading.

² Rombouts is chiefly remembered as having had the vanity to attempt to compete with Rubens. He was a native of Antwerp, born in 1597 and died in 1637 or 1640. He has left some tolerably good altar-pieces in the churches of Ghent.

dows, and below it an interior by Van Tol, the figures by G. Dow; the whole effect rather too red, and I doubt about Dow's hand in this work.

P. Wouvermans. Represents a large open space with buildings on foreground to the right, with fruit-stalls with many figures, a work of great finish and care, but wanting in general effect and his usual happy skill of grouping.

The old church at Delft, by Van der Heyden, very pleasing, and as photographically correct and minute as this painter's works always are.

A landscape by W. de Heusch,¹ figures by Both.

Nicholas Maas. A charming little portrait of the Burgomaster Six's child; a child of doubtful sex, with long flaxen hair and slashed crimson sleeves.

Wouvermans and Ruysdael. (What a happy combination!) A beautiful and masterly work; it is difficult to know whether to admire most Ruysdael's trees or Wouvermans' cavaliers splashing across the stream in the foreground.

Above this is a pretty little picture by Wynants, with his favourite sandhill in the front of the landscape.

Two interior views of churches, one by Beerstraaten, the other by old Peter Saenredam, by whom there is a picture of the church at Assendelft, his birthplace; they are as much without shadow as are the usual portraits of our Queen Elizabeth; but of capital drawing and in good perspective.

"Oysters and Fruit," by Mignon. The oyster shells are remarkably well done.

"An Alpine Scene," by Abraham Verboom, also an imitator of Ruysdael, but who, like Pynacker, spoils his works by their over-greenness. Verboom's best picture is in the Trippenhuys at the Hague.

¹ William de Heusch was a scholar of John Both's, and uncle of Jacob de Heusch. Born at Utrecht in 1638.

"Ruins and Sea, with Shipping in the distance," by Asselyn. He has a better work in the Van der Hoop gallery.

"A Portrait," by Rembrandt, about four inches broad by five high. This is a masterpiece. The portrait represents Ephraim Bonus, the Jewish physician; this is probably the portrait from which Rembrandt etched the famous plate, as in the etching Bonus's ringed hand rests on the balustrade, of which only the top in the painting is visible; except for this slight difference this painting is identical with the etching, a trifle, perhaps, larger. The head is as full of life as any in the "Syndic" group. It is just such a picture that one would be grievously tempted to put in one's pocket had one an opportunity.

Under this little treasure is a Pynacker, a shipful of people; a cliff rises in the distance, and an evening sky throws a glow over all. A fine little work, but, as is always the case with this painter, much too green, here even the clouds are of a slight spinach colour, but the figures and animals, if not by, are worthy of Berghem.¹

All about the house are frequent portraits of our friend Tulp, the surgeon who lives for ever among his pupils in the Hague gallery. In this house are at least three portraits of him, some on canvas and one in marble, a fine life-like bust in the animated style of Rysbach.² In the hall is a life-size equestrian portrait,³ also of Tulp, a handsome young cavalier cara-

¹ There is an extremely beautiful little picture by the same artist, almost a facsimile of this one, at Althorp, in Lord Spencer's collection.

² Tulp was a relative of the Burgomaster Six, and the Six family were evidently proud, and justly, of their scientific relation.

³ Described as follows by Mr. Smith:—"An equestrian portrait of Dederick Tulp Ridder (or Knight), when twenty-nine years of age. He is dressed in the rich costume of the period, consisting of a cuirass over a buff jacket with richly-embroidered silk sleeves, and girt with a red sash, he has on tawny yellow

colling on a dappled grey steed ; he looks as if he had been cut out of one of Van der Meulen's huge canvasses at Versailles. And the "tout-ensemble" of the man and horse reminds one much of that painter's performances ; but a huge superscription above on the frame, and a large signature on the trunk of a tree which we have seen before in a celebrated picture of the same colossal dimensions, prove this to be one of Paul Potter's works ; better certainly than that wretched bear-baiting picture called his at the Trippenhuys, but not worthy of "Paulus Poter," or of the date 1653, six years after his great picture at the Hague was painted.

Besides this big Potter are two portraits by Mirevelt, one is William I., the other represents one of his four wives ; and near these is a pastoral subject by Du Jardin, a "Flock of Sheep."

Here are also two other pictures, of more local interest than artistic value ; one by Isaac Van de Velde,¹ a cavalcade led by Maurice of Nassau, with a view of the Old Palace at the Hague. And below this a Van der Neer, of course a moonlit landscape, the scenery represented seems to be near Amsterdam.

There are two windows of old painted glass in this hall, in one is a pane with Archbishop Laud's portrait

pantaloon, and wears a full-flowing wig ; his charger is a fine mottled grey, caparisoned with a red velvet saddle. In the distant country, which is intersected by a river, is seen a party of gentlemen enjoying the sports of the fields. Upon the bole of a large tree on the left side is suspended the arms of the family, with the inscription, "Dederick Tulp Ridder Meester Knaap van Holland en West Friesland, Schepenen Collonel van de Burgerij der Stadt Amsterdam, Bewindhebster van de Oost Indische Compagnie. Geb. 6 Juny 1624, Ob. 6 Maart 1682 in Amsterdam." Signed, Paulus Potter, 1653. The above gentleman was brother, by a second marriage, of the father-in-law of the celebrated Burgomaster Six."

¹ Isaac or Esias Van de Velde was born in 1590 at Leyden. He painted landscapes as well as historical and portrait subjects. Died about 1648.

in grisaille; in the background the execution of that prelate is represented.

Before leaving this hall it is worth while to look at the reflection of Potter's equestrian picture in the glass which faces it, framed in red-foiled tortoise-shell.

We now pass into the dining-room, a modest room as to size, but containing many a valuable picture.

On the left a pretty little Terburg of a girl writing, probably, a love-letter.

Above hang two remarkably good Bakhuysens, men-of-war, with heavy thunder clouds lowering above. Between these sea-views is one of Van Huysum's yellow cupid-adorned flower-pots, with all the flowers of Europe stuck in it. How tired one gets of this Van Huysum's everlasting terra-cotta pot and its contents, but they make one appreciate real art all the more.

There is another portrait of Dr. Tulp, a small but very highly-finished one by that rare old Theodore de Keyser.

Govert Flink. "Jacob and Esau." The old man's head is Rembrandtesque, and the expression in Esau's face is well given, but like most representations of history (especially Old or New Testament) of the Dutch school, is not satisfactory, or sufficiently solemn in the treatment of such subjects. How infinitely superior is Flink's portrait picture in his great "Doelelenstuk" at the Trippenhuis; his famous portrait at Rotterdam is also far superior to this more ambitious work.

Two winter scenes, one by Everdingen, the other by Isaac Van Ostade, both very truthful and well painted.

De Vos.¹ Two companion pictures, a "rixe," clever but exaggerated.

¹ A name which is legion; at least three generations of painters of this name have existed; it is impossible to classify or identify this clan of De Vos.

The largest but worst picture in this room and house is a so-called Rubens, a "*Noli me tangere*," possibly painted after a sketch by the great Peter Paul, but evidently never touched by the master's hand.

Van Swanevelt. A large landscape, much in the style of Claude Lorraine, whose pupil he was.

"The Money Lenders," or the "Usurers," or what you will, but a remarkable work by a remarkable artist, Koedik,¹ the last of the old Dutch school, a worthy successor of the De Hooghs, the Terburgs, and the Dows, but hardly known in his own country and not at all out of it.

The drawing of the smouldering coals, or what perhaps looks more like peat, in the fire-place, with its neat edging of tiles, is perfect: how closely the colouring approaches De Hoogh, and what higher praise can be given than this comparison? Koedik came from this town, or at least from the neighbourhood, but the artist who could paint such a picture ought to have greater renown; as it is, only a few of his pictures can be traced; there is one, however, at the Van der Hoop Gallery and one at the Trippenhuys.

By the side of this fire-place two beautiful miniature-sized portraits by Rembrandt; one, of a lady, is a portrait of a sister of Burgomaster Six; the male portrait is the Burgomaster himself. Nothing was too small or too great for Van Rhyn, and these little heads show that he could have been as great a miniaturist, ay, greater, than Cooper or Petitot, Cosway or Oliver, had he made miniature painting his profession.

These two little portraits are superb, both as to colour and feeling; remark that Six wears the same

¹ Koedik (Nicholas) was born in 1681. and is said to have been an artist whom the Czar Peter the Great patronized; his best work is said to have been lost at sea on its way to that monarch's capital. The date of this painter's death is unknown.

red cloak as in his life-sized portrait by Rembrandt; the likeness of the two, so entirely different as to treatment, also proves how faithful they both are to the original.

Beyond is a small cabinet, and on entering we see on the right three small oil sketches by Van Dyck, two of which are portraits, I believe, of brother artists; the third apparently a cardinal or bishop. All these are replete with the masterly and vigorous touch of Sir Antony, and most interesting as showing the care he took in making such careful studies for his larger paintings and perhaps to help the engraver. The little room also contains another work of great interest in monochrome; this is a large sketch in oils, apparently on cardboard, by Rembrandt, of "Joseph interpreting Pharoah's dream."¹ To the artist this work, and the magnificent but rather mysterious work in the same brownish colour at the Rotterdam Museum, will be of the greatest value as showing the manner in which he began his work, and the free and almost "slapdash" way in which he drew in his ideas with his magic brush.

The large life-size half-length and semi-nude figure of a Diogenes with a lantern in his hand may be by Rubens, it certainly is more original than the other in the dining-room. There is also a small Mary Magdalene ascribed to Van Dyck, and below it a lady blowing soap-bubbles, one of the few pictures of Van de Werff's that one would care to possess; the bubbles are certainly very well painted, and so is a skull in the front of the picture.

Finally two miniature paintings of female subjects by Van de Venne, dated 1631; very unlike his por-

¹ This painting was, according to Mr. Smith, sold in the collection of the Burgomaster William Six in 1734 for £7! Seventy times seven would this sketch now fetch.

trait of Maurice of Nassau and his suite in the Trippenhuis, whose court painter he was.

We now go upstairs and enter a small gallery lighted from the top, the walls of which are thickly hung with the following works :—

On our right a fine Wouvermans ; a large stable-yard with cavaliers and ladies in the act of mounting their jennets, full of life and very brilliant. Above is a Peter de Hoogh, three figures, a maid in the foreground handing linen to the lady of the house, who is placing it in a wardrobe, a little further back a young girl ; beyond, an open door with distant houses sunlit : one of his charming subjects, full of the Amsterdam life in the olden time.

Nicholas Maas.¹ "The Eaves-dropper." A subject that has been more ably treated by Dow, but the colouring of this picture, like most of Maas', is very powerful, perhaps a little too hot.

A large Berghem,² the figures rather unnatural and stagey,—can it represent a scene from Othello?

A very interesting small brace of portraits by Van der Helst, representing the painter and his wife, admirably painted ; they seem as much amused as do Frans Hals and his wife at the Trippenhuis. We see by this clever little work that Van der Helst could paint as well this almost miniature size of portrait as that of the

¹ Smith calls this picture "The Listeners." It was sold privately at Amsterdam in 1838 for 7,000 florins (£583). It has the painter's signature and the date 1657 on it.

² Smith describes this picture as follows :—

"A Negro presenting a Parrot to a Lady. View of a seaport adorned with a statue of Venus and Cupid, near which is a lady richly dressed in a blue robe and a white satin skirt, accompanied by a female servant. The attention of the lady is directed to a negro habited in Asiatic costume, who is presenting her a parrot. A soldier with a spear, and many other persons, are seen about the port. Engraved by Le Bas. Collection of the Duc de Praslin, 1793, £80 ; M. Smeth Van Alpen, 1810, £56 ; now worth (in 1834) 400 guineas."

famous Banquet scene. When you look at the next picture you exclaim, "Dow!" but you are wrong, although this work of his pupil Staverens might pass for one. We think we have seen the engraving of this when the original was in France, under the name of the "Alchymist."

Of the same school and with almost the same marvellous finish is a little Metsu, a girl offering a fish to an elderly man; by its side is a winter scene by Ruysdael, very clever and true to nature; next to this another of Dow's marvels,¹ a girl looking out of a window, holding a basket of fruit in her hand. These three inestimable little pictures, when I saw them, were covered with a film which the custodian accounted for by saying that the rain had fallen on them through the glass roof; he seemed to take a most cheerful view of this circumstance, and when I suggested that such pictures if exposed to rain would be better under glass, seemed to think such precautions quite superfluous.

We next stop before a beautiful joint composition of Hobbema and Adrian Van de Velde, one of those lovely glades with a stag-hunt sweeping across, beautiful in every respect.

Albert Cuyp. Two large and fine works by this master, who has hardly any first-class works in Holland. These two paintings might represent "Day and Night." "Day," a flotilla of boats of all sizes, sorts and shapes, is almost a replica of a splendid picture at Bridge-water House,² which is erroneously called the landing of Prince Maurice of Nassau at Dort, but the personage

¹ Smith justly styles this Dow "a diamond of the first water." In 1798 it was sold for about £720 and would now probably sell for five times that amount. The date on it is 1657.

² Smith in his "Catalogue Raisonné" of A. Cuyp's pictures falls into the error of calling this picture a view of Dort, with Prince Maurice embarking. A visit to Dort will at once show

for whom all the rejoicing and trumpeting is being made is Admiral de Ruyter, and the place of landing Nimeguen, and not the painter's birthplace. The example before us is smaller and much less brilliant than that at Bridgewater House, but it is a delicious and sunny picture, and probably the finest Albert Cuyp in Holland. The "Night" is represented by a sea-view, on the right rises a steep promontory; the ships and moonlit sea are very beautiful, but the general effect is somewhat theatrical and reminds one a little of the eldest Vernet's landscapes.

Next notice a good example of the elder Weenix, of ruins, figures, and ships.

Berghem. A superb example, "The Brown Tree" it might be called. Had Berghem but painted this one picture he would have ranked high among landscape painters. Above this Berghem is a landscape with cattle, much resembling Adrian Van de Velde, but really by Dirk Van Bergen, whose pupil, or at any rate copyist, he was.

Above is the life-size portrait of a youth with his face profiled in a glass, by Moreelse, whose portrait of Barnevelt's wife is at the Trippenhuis. Moreelse was a pupil of Mitrevel's, and painted rather in his master's dry style.

this a mistake; the tower of the fine old church at that town is not at all like the tower with a sloping roof in this painting, which formed the most conspicuous object of the old fortress of Nimeguen destroyed by the French. Smith calls this painting in the Six collection, the companion to that in the Bridgewater Gallery, and describes the subject as identical; he is more correct when he adds that both these paintings "are glorious examples of art, and of inestimable value." Both the Six and its companion belonged to the famous Van der L. V. Slingelandt collection, from which gallery they were sold in 1785; the one at Amsterdam fetched £164 (a ludicrously small sum for such a painting), while the one now in London was bought for a still smaller sum.

¹ This painting by Cuyp also formed part of the Slingelandt collection, bought at the sale for £64!

High up hangs a quaint and hard picture by Victors¹ or Fictor, a market-place, with many figures.

A fine Hobbema. Of large size but not one of his most pleasing works; there is something uninteresting in the grouping of these trees and cottages, not a general failing in this artist's works.

Beneath this is a superb little picture by Saloman Koning, an old man in his study; full of Rembrandt's influence, and probably the idea of the light and composition was taken from one of his great master's etchings. So well did he imitate Rembrandt that many of Saloman's pictures pass for the originals of his teacher's works.

Adrian Van de Velde. His favourite chestnut cow; as charming as always, "a precious example of the master," as says Smith. Dated 1667.

Teniers. "The Drummer." A very highly-finished work, dated 1652. The armour which is grouped all about the foreground is of course superbly painted.

Brekelencamp. An interior. "The Three Ages," an old granddame snugly ensconced in her arm-chair, her daughter and grandchildren at supper; this is a fine example of this little-known painter. The old lady is as full of character and as true to nature as a Teniers.

Adrian Van Ostade. "A Fishwife." The cut and crimped salmon, and the painting of the fish-scales which cover the boards in front of her stall, are wonderfully clever, and one can almost fancy one smells the "ancient fish-like smell." The crab is also a wonder of still-life painting on a minute scale. This is signed and dated 1672.

¹ Victor, Victors, or Fictor flourished about 1640. As there seems to have been a tribe of painters of this or such names much confusion arises regarding them.

Another Adrian Van de Velde landscape and cattle of great beauty.

Gerard Dow. "The Dentist." A candle-light effect, and probably intended as a pendant to his "Night School" at the Trippenhuys; the concern of the patient's wife as his teeth are being manipulated is very comical.

Two larger but not remarkable Ruysdaels, of his usual wood scenery.

The "Neue Kirk," Amsterdam. A good picture, probably a Van der Heyden or De Witte, I could not see which.

Jan Van der Meer, of Delft. We have already admired a work of this artist's in the Van der Hoop collection, but here we see him at his best. It was a revelation to me of a great, although obscure artist. One of these pictures is a scene in a street, probably at his native town Delft; this is admirable, the colour very rich, although without exaggeration, the figure very good; never were bricks so splendidly painted. Had one to name a picture representing street-life in Holland, pure and simple, one could not do better than refer to this painting. It is as true to nature as one of Potter's cows, and as fine in colour and feeling as any of those faithful copyists of nature, Hobbema or Cuyp.

The other picture is even more surprising. A middle-aged peasant woman empties a milk-pan into a pewter vessel. Not much for a subject, but the colour and drawing of this work are beyond praise; at once delicate and bold in colour and execution, it is more truthful to nature than even a Teniers or an Ostade!¹

¹ Who was this Van der Meer?—M. Bürger, although he wrote a book concerning him, gives little clue to his history; he believes he was one of Rembrandt's pupils, that he worked

We come next to "A Music Lesson," by Frans Van Mieris the elder.

Two flower pieces in Van Huysum's most elaborate style, painted by a lady in her seventy-sixth year, Rachel Ruysch. What eyes this clever old lady must have had to paint so minutely and well at over threescore and ten.

Above is a large group of dead game; amongst them, of course, is a swan, and we at once exclaim "Weenix!"

Dusart, a good specimen.

Below this is an interior with peasants, by Adrian Van Ostade. Dated 1659.

Terburg.¹ A superb picture; three figures, a lady on the right in yellow and white satin is accompanying on a spinet a cavalier who is playing a guitar; a jealous-looking individual (probably the lady's husband) looks on. As fine a work as his well-known white-satin gown picture at Bridgewater House, and with more character in it. Dated 1675.

"A Marriage Festival," by Jan Steen. A most elaborate work, containing over fifty figures. The husband receives the bride, accompanied by his mother, at the entrance to his house. There is a small picture of the same subject, and treated much in the same manner, by Steen at Castle Howard. Dated 1653.

Above; "The Woman taken in Adultery," by Eckhout, and as great a failure as nearly all (with the exception of the greatest) of the Dutch artists' repre-

between 1650 and 1655 with Nicolas Maas, and probably with Peter de Hoogh, in that master's studio, but all this is mere conjecture; all the known works of Van der Meer can be counted on one's fingers. But had he only painted these two before us his name deserves a more general fame than it at present enjoys.

¹ This fine work is named "The Duet" by Smith. It belonged formerly to the Lormier collection, and was bought for £65 in 1763. Forty years ago Smith valued it at £550. Double that sum would hardly buy it now.

sentations of sacred, especially New Testament, subjects are.

Van Huysum. Two fruit pieces.

A small Frans Hals on the door, a man twanging away on a guitar. A capital little example of the painter.

"An Oyster Supper Party," of three figures, and elaborately painted by Terburg.

Two very highly-finished little pictures, pendants, by W. van Mieris, of a trumpeter and a "bon-vivant," dated 1708, complete our notice of this superb collection, which sadly needs a catalogue.

COLLECTIONS OF MODERN PICTURES
BELONGING TO M. C. P. VAN EGHEN
AND THE BARON HOOGH IN
THE HEERENGRACHT,
AMSTERDAM.



HE former collection has a well-known painting of Ary Scheffer's, "The Magdalene at the foot of the Cross." The expression of passionate grief in her face is very fine, and the drawing of her arms and hands very perfect, and in this, perhaps the best of Scheffer's imaginary heads, the colouring is less objectionable than usual; but even here one is more reminded of a fine fresco painting than of oils on canvas.

There are two other paintings here by the same artist: a fine group of a mother and children round her, which forms part of his painting known as the "Christus Redemptor," and a fine old head from the artist's picture of the "King of Thule." Here is also a beautiful little repetition of Paul de la Roche's "Infant Moses," well known by the admirable engraving published by Messrs. Goupil. Besides these, here is the finest E. Fichel I have seen, representing the authors of the famous "Encyclopædia," admirably grouped in a library; the heads are intended as portraits of those savants, but we did not see much resemblance to Bailly, Diderot, or Malesherbes in these gracefully posed figures in pink silk coats and exquisitely-fitting tights and pumps. M. Van Eghen also possesses many fine specimens of the modern Dutch school, among which are two remarkably fine Rochussens, both battle-pieces, in which, perhaps more than in any other subject, this artist is pre-eminent. How a man who has not had the advantage of studying warfare in the field, like Vernet or Meissonier, can arrive at such masterly effects of this kind is very remarkable and unaccountable.¹

Among the best works, all by modern Dutch artists, in Baron Hoogh's collection, are the following:—

A remarkably fine and large cattle subject; a few shaggy, picturesque cows are skilfully grouped under the shade of a fine old oak, through the branches of which the sun streams in emerald patches on the fresh grass beneath. This work is of admirable colour and painted in a masterly manner. This is by far the best work I have seen of M. Otto Webber's.

T. C. Greine. A clever landscape view of the Amstel.

¹ Still more so when the gift belongs to one of the gentler sex, as we have lately seen on our Academy walls.

Here, too, we recognize an old friend in Alma Tadema, the most faithful of pictorial antiquarians (whom we can now claim with pride as an English artist, although born in Friesland). This is one of his wonderfully detailed subjects, full of great labour and archæological and antiquarian lore; it represents two ladies, probably converts (to judge by the studied simplicity of their dresses) to Christianity when in its infancy, a good-looking and persuasive male friend is explaining the Gospel to them from a roll of parchment. We can trace some satire in thus depicting the early Christians surrounded by every luxury, and evidently in no fear of the edicts against their new persuasion from the Pagan Emperor; but it may be that both teachers and hearers are above the fear of Cæsar himself. There also is a fine Scholter (a native of this town, born in 1824), who can well imitate the rich effects of Terburg's white satin gowns.

Notice also a fine street view by Springer,¹ and a sea-piece by Meyer, also a Van Hove of small size, but putting one in mind a little of one of De Hoogh's interiors.


A fine specimen of M. G. Holler's favourite subject, "Faust and Marguerite," but as usual rather hard and waxy in colour.

A very large group of mother and children by Germak; too large, his smaller works are infinitely better suited to his subjects.


By Achenbach, a clever and well-painted view of Scheveningen. One is always glad to find a good artist satisfied with what his own country affords him as material for his art.

¹ Born at Amsterdam in 1817.

BARON HOOFT'S COLLECTION

ONTAINS among many fine modern paintings two very spirited little battle pieces, subjects from the middle ages, by C. Rochussen, and a third by the same artist, a scene from the battle of Waterloo, that rather apocryphal episode, as we see by the well-known sentence inscribed beneath, "*La garde meurt et ne se rend pas.*" This is a little picture of only a dozen inches or so in length and less in height, but it is worth all the acres of battle-pieces at Versailles. In looking at this battle-scene we are again amazed at a man who had probably never seen a gun fired but at a field-day or a review representing the wild turmoil of battle as he has done here. The broken but still firm line of the Old Guard has a study in every head, and withal painted as freely as if the figures were life-size ; after seeing this we can only glance at the others near it, to return fascinated by these few inches of panel, that recall such vain but glorious heroism.

M. CROMMELIN'S COLLECTION.

EW English artists are aware to what perfection the art of water-colour painting has been carried in Holland ; there is an idea that that difficult branch of art has only attained its highest development in our country. Englishmen who

have the advantage of seeing M. C. A. Crommelin's collection of water-colour drawings will be enabled to see that we have among the Dutch artists, rivals to our Frederick Taylers, our Cattermoles, and our Birket Fosters.

Thanks to the amiable proprietor, who allowed me to inspect his well-stocked portfolios, I am able to form a good idea of what the modern Dutch school can perform in this branch of painting. Of a large number of masterly works, the following pleased me most :—

Sketches by Altébe. Generally figure subjects, full of character and expression.

Landscapes and forest scenes by Borsselens.

Views by W. Roelofs, mostly in sepia, extremely clever.

Several very clever and faithful views of Amsterdam and neighbourhood by Greive.

A remarkably beautiful and highly finished view of a street and canal at Amsterdam by Springer.

A clever work by Van Tridot, an old woman in a church at Antwerp, the colouring very fine.

An interior by Israels, three orphan girls, admirable in finish, quiet feeling, and colour.

Two landscapes by S. Van Bakhuisen. A sunset on a canal, and an autumnal scene, foreground of trees and water, a beautiful and perfect work.

Besides these, M. Crommelin's collection contains a large number of charming works, some in oil, but mostly in water-colours, by C. Rochussen.

Some of these, such as groups of cavaliers and ladies, remind one of Eugène Lamies' best works ; his horsemen and hunting parties, of our charming artist, F. Tayler.

There is, however, more variety and freedom in M. Rochussen's works than in either of the above-named artists, and there seems no limit to the imagination and "verve" of this as yet little-known Rotterdam genius. M. Crommelin was one of the first who appreciated

this artist, whose works will one day become the envy and pride of collectors. Among other charming sketches are three which perfectly illustrate the scenes represented, one being St. James's Park, the other the Luxembourg Gardens, and the third a market-place in Rome.

M. DE VOS'S COLLECTION OF DRAWINGS
BY REMBRANDT.

DRAWINGS by Rembrandt and cases full of other studies of the great Dutch masters are enough to make any art-lover eager to be allowed a glance at such treasures.

M. Jacob de Vos in the Heerengracht is the happy owner of these matchless collections of studies by the illustrious dead.

With the owner in the cabinet, and anxious not to be a greater nuisance than one can help, time was wanting for a careful perusal of so vast a collection, and I have merely a bad memory to fall back upon for the following notice of the gems in the De Vos albums.

Among the seventy of Rembrandt's drawings are two studies in sepia of lions, wonderfully fine; though only three inches in length, they have more reality than the huge animals sprawling at the foot of the Nelson pillar, they are instinct and terrible with subdued ferocity. The landscapes are in some instances as finished as P. Koning's sketches, in some only a windmill or farmstead is shown, in others a tree or two with one or more figures, and again we come upon a little marvel of light

and shade, a girl leaning on her elbow at a window, a group of peasants, an old Jew, here a page literally covered with studies evidently from the life, some only sketches, others that may have been portraits, so carefully are the features and even the wrinkles marked.

With only two exceptions these drawings are in sepia drawn with a reed pen, the two exceptions are landscapes, one a marvel of light and shade, and both have several colours introduced, the earliest water-colours probably extant by this master. Some have the name of the great painter at full-length with the date on them, many have passed through various hands, and have been in historical collections. Here we see the J. R. of the great Sir Joshua, and there the plain little T. L. of the later English President¹ (a still more famous collector); the best are from English collections, and among these the W. E. of the celebrated Esdaile collection often occurs. The last of the series is one as highly finished as are any of the oil paintings of the master, it represents the death of the Blessed Virgin.² She lies on a pallet which has been drawn near an open fireplace, her hands lie powerless in her lap; the supreme moment has arrived, and round her, lamenting and wringing their hands, are many women and friends; one of these is offering her some refreshment, but it is too late for such earthly aid, a few more moments, and human pain and want will cease, to be followed by everlasting happiness and peace.

¹ In 1835 half of Rembrandt's drawings, which had formed part of Sir T. Lawrence's famous collection, were publicly exhibited; these with the remaining half were bought from Messrs. Woodburn by Mr. Esdaile for fifteen hundred pounds.

² This superb drawing is thus alluded to in Mr. Smith's "*Catalogue Raisonné*" of Rembrandt's works:—

"The Death of the Virgin. A composition of several figures. A masterly pen-drawing washed in bistre."

Sold in 1833 at the sale of M. de Frankenstein for 1,000 florins, £90. Before coming into the hands of its present proprietor it was in the collection of "De Heer Brondgeest."

But the Rembrandts are but the crowning glory of Mr. de Vos's collection ; besides these there are portfolios full of other studies by the great masters of the Dutch school. Careful sketches in grey by Adrian Van de Velde of trees, horses, and cattle, embryo pictures, but full of all the delicacy of that painter. Oceans of ships by William Van de Velde ; acres of forest scenes by Hobbema ; infinite distances by Koning, besides numberless works by other and hardly lesser artists—glories in pen, brush, and pencil.

But time and trains were both against my seeing more. Mr. M. de Vos had to return to his villa at Haarlem, and my companion and I had already given him much trouble, and with reluctance we departed.

Before leaving we were shown some exquisite studies by Paul de la Roche, of single figures and groups for his best work, that of the death of the Duke of Guise ; the picture belongs to the Duke of Aumale, and is or was at Twickenham ; these studies in black and red chalk are worthy to form part of the collection which we had been admiring, and are as delicate in drawing as they are vigorous and refined in treatment.

"When I die," said the owner of these drawings, "these collections will be sold."

"Why not make your name gratefully remembered by future generations of artists, and leave them to your country ?" I was tempted to say.

M. de Vos is seventy-one, and, I fear, not likely to change his mind.





FRANS HALS' PICTURES AT HAARLEM.

NO idea can be formed of this great portrait-painter without going to the Town Hall of Haarlem, where eight of his best works are to be found.

Formerly his portraits were scattered about this town, several in hospitals, guild halls, and almshouses which were decorated with his works, but these, with the exception of four of his pictures at the Hoffe Van Beresteyn, have either found their way to the gallery in the Town Hall, or have been sold; this has been the case with a capital painting of this artist's, which within only the last few months has been taken from the Hoffe Van Heythuygen (a pleasant old almshouse by the Park) and sold in Paris.

In a few years the same fate will probably overtake those at the other almshouses, as dealers have discovered the value of Hals since the famous Blacas sale, which brought into England the finest works of that painter, which are now amongst Sir R. Wallace's art treasures.

To begin with the collection in the Town Hall of Haarlem—a building worth going to see were it only for its quaint architectural exterior, its rich gables, and arched colonnade facing the still fine old church, and the great market-place, so terribly famous for the slaughter of thousands of the unarmed citizens by the treacherous Spaniards after the siege in 1573.

There is not much to detain one in the great hall, 'th its heavy and unpolished old beams, which must

have been old even before the Spanish siege; the huge modern picture at the end representing the part taken in that event is spirited but ill-coloured. We have to pay to enter a little room out of this hall, the walls of which are covered by some indifferent portraits, mostly of the burgomasters of Haarlem and their belongings during the last century; among these is a familiar face: at first you think a Sir Joshua portrait has found its way here, but on closer inspection it proves to be a finely-painted portrait of Northcote by himself.¹ How the portrait of Reynolds's first biographer and friend came to Haarlem is a mystery; one has no cause to be ashamed of English art in this room at any rate. Beyond we pass through a lobby and a staircase with quaint views and sea-fights depicted: observe a remarkable painting in grisaille by Martin Hemskerk,² "The Brazen Serpent," signed 1551.

There are many more by this artist in this corridor. On the right is another very early Dutch master, an "Adam and Eve" by Cornelis of Haarlem, but it has been much restored and repainted.

And now in a really handsome and capially lighted gallery, we are amongst Frans Hals' pictures. Begin on the right with a large Van der Helst (68),³ of a company of archers on their way to the butts—the same subject or very nearly the same, as Rembrandt's "Night Watch," but how different! The dresses are well and carefully painted, but the general effect is not much better than some of the life-size Persian portraits

¹ There is a replica of this picture at Panshanger, in Lord Cowper's collection.

² His real name was Van Veen, but he is known by that of his native village Hemskerk, where he was born in 1498. He studied in the school of Schooreel, whose style he imitated and soon surpassed. He spoilt himself by attempting to imitate the style of Michael Angelo; his colouring also is crude and unpleasant. He died in 1573.

³ These numbers are given according to the French catalogue of the paintings in this Museum or rather Town Hall.

of rajahs and princes; every stitch, button, and jewel is there, but everything in and about the picture is as flat as a board. And still Van der Helst is better known and much more generally admired than the painter we have come here to study! Pass the De Brays (80 and 81), the Grebbers above them (45), and the Versproncks (107)—all corporation pictures and uninteresting meretricious canvases. Nor need one linger by the still larger and longer banquet of yellow-faced archers (46) of Frans Grebber, nor pause till we come to the first of the eight famous works of Frans Hals (55): "Officers and Staff-officers of the St. George's Company," a goodly company of portraits; this picture is chiefly interesting as having the artist's portrait in it. His is the cadaverous, unhappy-looking face (No. 19) in the second row to the left, very unlike the frank, jovial cavalier of the Trippenhuis portrait, laughing so merrily with his pretty second wife. In this work the modelling is excellent, but the colouring rather coarse and the flesh tones somewhat too yellow; there are fine heads in this group, especially the second on the left, in the front row, leaning on his cane, Johan Van Hoo, and Michel de Warel in buff doublet with a mace in his right hand.

The next in order of hanging is No. 56, curiously like Rembrandt in treatment, but much too green; here his models did not lend themselves, as the French would say, so well as in the former group, and except for the face seen in profile, these "regents" are rather a common-looking set of middle-aged mynheers.

A clever and spirited picture comes next (101), by Peter Soutman,¹ a pupil of "Rubbens," as the Dutch will dub the great Sir Peter Paul: he has a little of

¹ In the catalogue he is called P. Clausz Soutman. He was a native of Haarlem, born in 1590. He studied under Rubens; but was more remarkable for his designs than his paintings. The date of his death is unknown.

his master's manner here. In his other and next work (102), another meeting of archers, his drawing is fine, but the colour dirty and dark.

The next Hals (52), a feast of eleven archers, shows him at his best. It would be impossible to convey even the feeblest idea of the marvellous life and vigour in this and two others of his pictures here that we shall shortly come to ; all the faces and figures are instinct with life at its fullest and happiest, as far as the animal is concerned ; these careless and gay cavaliers are represented at the close of a generous if not rather heavy carouse, at the period which Thackeray described as the happiest moment of existence (could it be prolonged) ; they have all dined and drank well, if not deeply, and are much the better, and as yet none the worse, for their post-prandial libations, the ante-prandial is the danger for all those who love a glass, but not the bottle ; neither noisy nor quarrelsome, but all in the highest spirits, and brimming over with kindly feeling, to themselves especially, and all the world in general.

Had poor Hals never exceeded and got beyond this truly convivial and amiable state his name would not have had the stigma of drunkenness attached to it ; but I fear he began his potations early and finished them late, and there is evidence to prove that his poor little first wife had a sad time of it when Frans was in or recovering from his cups.

Before we leave this picture, notice the truthfulness of the details ; for instance, the reflection of the yellow sash on the white glove of the upright figure, Van Offenbergh, with the flag, and the contraction in the face of Frederick Comings in the act of squeezing a lemon over the open oysters, which, as well as the crab and the green glasses, are most admirably painted.

After this we reach a frightful daub by Jan de Bray, to be passed without a second glance ; next is a large corporation picture by Soutman, flanked by two other corporation paintings by Jan de Bray ; both are

of merit, but they cannot be looked at so near to Hals' marvellous life-like groups.

On the opposite wall to the last picture by Hals is a superb companion work (53), this has a figure more than the last, a dozen in all; here again we can only exclaim with Dominie Sampson, "Prodigious!" and again, "Prodigious!"

Young artists who wish to become portrait-painters, and are not spoilt by the horrors of portraiture which the walls of our Academy exhibit,—if there should be one left who feels that he has the instinct and power of becoming a good portrait-painter, (the noblest walk in the whole flowery land of painting,)—if, I say, there is one with any real wish to be a great and true artist, and to transmit to posterity the faces of those worth preserving as they lived, let him come to Haarlem, and study these truly wonderful works of an artist whose fame, long slumbering, will yet receive its due, and whose works will hold their own with those of Titian, of Velasquez, of Gainsborough, and of Reynolds; for as a portrait-painter I believe Hals is on a level with this quartette—in fact he may be called the Velasquez of the North; he has also much of the masterly and nervous touch of Gainsborough in his high lights and draperies, and here and there a blue scarf almost looks as if Thomas Gainsborough had had a hand in these draperies.

We have one living artist whose portraits somewhat resemble these of Hals, both as to the light touch and spirited treatment of the heads and draperies; it is but in the last few years that John Everett Millais has taken up portrait painting (almost exclusively), and many regret that for a very remunerative branch of the profession his ideal paintings seem to have been abandoned. Whether Millais has studied Hals, I know not, but there is no question that in his latest portraits our artist reminds one much of Hals.

To return to No. 53, perhaps among these twelve

heads the two of Gilles de Witt and Johan Damius are the best. Was ever conversation so wonderfully rendered on canvas? the passing jest and the laugh that follows are here given in colour and for all time; to those who knew the men who are here portrayed, there must have been the additional charm of probably great likeness (to those portrayed) both in features, look, and manner. This makes one the more regret Hals had no historical personages to show his talent on: what would not the world have given for a sketch by Frans' hand of Shakespeare or Bacon, of Dante or Machiavelli? They would have come down to us not only in the dress and habit of their day, but with the life in their features and the genius in their eyes.

Next to this, notice No. 51, painted in 1616, when Hals was only thirty-two. There is more work in this, and a great deal more colour, than in the last two we have seen, and although a fine work and far better than any of Van der Helst's works, it is not to compare in expression and animation with 52 or 53; there is a heaviness in the whole tone of this work that places it far beneath all his other paintings here, but the next one to this (54) is generally considered his chef-d'œuvre. Painted in the prime of his long life, it is certainly the work which we would point to as the finest example of this master, but individually the figures in his smaller feasting subjects already alluded to are more surprising. In this great work of fourteen figures there is more "posing," and the grouping is not so natural as in the other two; here also the defects of Hals are very apparent: first, in the hardness of his flesh colours—the head, for instance, of the standing-up figure on the left (Jacob Hoflands) looks as if it had been hewn out of a block of wood; and, secondly, in the faulty drawing of the arms of several of the figures, notably the one of the man with a pen in his hand (Jacob Pieters), and those of Johan Claus Loos. The head of the latter is admirable as to expression, but at first

you think it belongs to the figure of a dwarf, so short are his arms and so badly is he seated.

A fine full-size copy of this great picture is being painted for America. No English artist apparently has yet thought it worth his while to do the same for England, but M. Unger's admirable etchings of the principal works of Hals in this gallery, and others at Cassel, will have made some of the excellence of this great Dutch painter known out of Haarlem to those who appreciate real art.

We have here seen Hals at his best and strongest, we now come to two of his works done in his dotage, Nos. 57 and 58. The one represents several portraits of men, the other of women—if such hideous hags can be called by that term.

Although evidently painted with a trembling hand and a dimmed eye, they are full of a quaint humour, and have the characteristics of his best time; to the artist they will be especially interesting as showing the manner in which he laid on his colours before the very slight scumbling they generally received; this is especially seen in the head of one of the old women, where a vivid patch of vermilion on her cheek is alongside of one of white and another of gamboge.

These four old dames must have been terribly like their portraits, and one might think that, even after a lapse of over two hundred years, one could recognize their withered old forms were they to enter this gallery. Remark the bony hands, clawlike in shape, and of the skinniest in covering.

The men in 57 look as if they were only partially recovered from the effects of a debauch; there is a maudlin and pitiful look about them (especially the two on the right) that is very comical. The old servant who stands behind them looks much amused at the pathetic air of his masters. "It must have been the salmon," growls one; "or the lobster salad," moans the other.

There is real pathos, however, in these last works

of poor old Hals; he was eighty when he painted them, and he died a pensioner on the charity of the town not long after.

Between these last works by Hals is a large corporation picture by C. Cornelis (van Haarlem), here he has introduced his portrait; on the second row on the left side, a youthful head with a cap on, this is altogether a good work of this painter's.

In the next room are several interesting paintings by some of the early Dutch painters.

On the right hand wall (60), St. Luke painting the portrait of the Virgin, by Martin Hemskerk. The colour is bad and the composition is ridiculous, but the draperies are finely drawn; and this St. Luke being the portrait of this painter, one of the precursors of the Dutch school, and the best pupil of Schooreel, gives interest to this work.

Jan de Bray's best picture (10) hangs next. It would make a good pendent to Du Jardin's larger picture of the same kind of subject at Amsterdam. The drawing is careful and indeed excellent, though the colour is waxy and unreal, altogether it has great form and much merit. This painting represents a meeting of "regents" of one of the many hospitals of this town.

Next to this is a great naval scene, by Henrick Cornelis Vroom,¹ interesting historically,² and also as being the most important painting by the earliest Dutch,

¹ Vroom's name should be of special interest to Englishmen, as it was this artist who, commissioned by the Lord High Admiral Nottingham, executed the designs for the famous tapestries of the destruction of the Spanish Armada, which for so many years decorated the walls of the old House of Lords, destroyed by fire, and now only known to the curious by the series of engravings by Pine, published in 1730. H. C. Vroom was a native of Haarlem, born in 1566; the date of his death is not known.

Besides this painting of Flushing, there are two inferior ones in the town hall of his native town.

² It represents the arrival of Leicester at Flushing in 1586, when Lord High Commissioner from England to the States.

and probably European artist, of sea scenes, the first of that excellent class of sea painters who culminated in William Van de Velde.

At the end of the room is a fine triptych (65) by Hemskerck; this is, I believe, his best work. The full-length figures on the exterior of the wings are very fine, that of Ezekiel especially; the bold draping of the prophet's robes are worthy of Zurbaran; signed at full length, "Martinus Van Heemskerck, 1559." After seeing this we can understand why Rembrandt thought so highly of this painter as to have a complete set of the engravings after his works in his collection of engravings.

Near it (99) a fine example of Jan Van Scarel (or Van Schooreel), one of the best pseudo-Italians of the early Dutch school; but in this, as in nearly all the other early Dutch paintings, there is little left of the actual authentic work. They have nearly all been re-painted and scrubbed with the ruthless cleanliness exercised alike on houses, streets, pictures, and everything else that is cleanable in this country of soapsuds and water.

They have consequently lost much of their interest and value; this is particularly the case with Cornelis Van Haarlem's "Adam and Eve" (27), which may still retain the former grouping and design of the artist, but in which the paint is nearly as new as that of the pictures in last year's Academy.

109. A finely-painted half-length portrait of a man in a black coat by Joannes Verspronck, by whom there are four other portraits here. The catalogue says he was a native of Haarlem, and that he died in 1662, but this is all the information I can find about him.

79. Notice this little picture, "The Adoration of the Shepherds," which looks like a poor imitation of a Rembrandt. It is attributed to his master (as if Rembrandt ever had one but nature and his own genius!), Peter Lastman,¹ whose works are so rare that I believe there

¹ Peter Lastman was a native of Haarlem, and studied under

is but one other in a public collection in Holland. What is certain is, that Lastman, if he had taught Rembrandt, ended by being his imitator, as the etchings he has left prove.

And here (18) is one of Peter Breughel's (the younger) clever but coarse works, like an ugly dream; and another (671) by Martin Hemskerk, with much expression in the head of the Saviour, but as much re-painted, with fresh paint and fresher varnish; even the comparatively modern pictures—that by De Bray, for instance (11), of the female “regents” of a hospital—have been scrubbed till the canvas looks through; the latter work has not been re-painted so much as have the older paintings, so we must be grateful for small mercies.

The curious in the art of printing will not fail to notice the early samples in the cases in the centre of this room, but that the two Costers can lay claim to the discovery of that art is only believed in by the Haarlemites.

Before leaving this building, ask to be shown the room that opens out of the large gallery, containing the paintings by Hals. It contains a museum full of fine old arms, furniture, drinking-glasses (such as we see used in F. Hals' pictures), and other antiquarian objects worth seeing.

We will now visit the other paintings by Frans Hals still remaining in Haarlem; these are contained in a little narrow room in the building called after Nicolaas Van Beresteyn, who left his money about the middle of the seventeenth century to endow an old women's asylum, which, amongst many others in this charitable town, still shelters a dozen or more old widows.

There are four by our favourite artist, two life-size

C. Cornelis. He went to Rome, and painted historical subjects. That his great pupil influenced him appears certain; two of his etchings are mentioned (and those as being scarce) in Bryan's “Dictionary.” The dates of his birth and death are uncertain, but he “flourished” about 1620.

half-length portraits of the founder and his sister, also a long narrow one of a brother of his, with his wife, four children, and two nurses, and a fourth of a young Berestejn, a sister of the founder's. This fourth and last one is infinitely the best of the lot, and, I think, the most beautiful picture one has seen by this artist, and one of the most perfect child's portraits ever painted. Van Dyck, who knew what great gifts Hals possessed, is reported to have said that if he would only paint less hard he would be the best portrait-painter of his times (and what a time that was for portrait-painting!). In the full-length and life-size portrait of this child (she seems barely thirteen), the painting is as soft and delicate as any that either Sir Anthony or Rubens ever executed: at first you wonder if it is not by the one or the other; in fact, this figure is, both in colour, execution, and attitude, curiously like Rubens' full-length portrait of his lovely second wife at Blenheim; perhaps this strikes you more from the head-dress being the same, the same round velvet cap with the Spanish tasselled horn rising from the centre, so associated with the duenna of that period. The little lady also carries a fan in her hand, as does Helena Formon in the Blenheim portrait, but the colour of the dress is different, for here we have a scarlet body and petticoat adorned with blue and primrose-coloured bows, and the fair auburn hair which floats over a richly-laced neckerchief is so beautifully, softly touched that it is difficult for one to know where it finishes; it has all the light gossamer texture that the fair Northern children's hair so often has. Of the other portraits, the best is the one of Nicolaas; this has much of the Velasquez type (already mentioned) about it. The pendent of his sister might be by Antony More, or even an excellent Zuccharo. Probably the hideous stiffness of the huge ruff has prevented Hals giving his usual care and life to this work; and the larger painting of the group of playing children, although they are full of charm and some of beauty (plucking cherries and

flowers, and crowing with pleased delight to their parents and nurses), is not so admirably grouped as many of his other similar works. The arms (Hals' weakest point) of the man are surely out of drawing, especially the right arm, which, if stretched out, would be only half the usual length of that member; but in spite of this I hope no one will miss paying "Hoffe Van Beresteyn" a visit, if only to see what Hals could do when he took the trouble to paint "softly," as in the lovely portrait of the little girl, which alone is worth a journey to Holland to see and to study.

M. Unger's etchings after Hals' works, which are worthy of the originals, were published at Leyden by A. W. Sigthoff, in 1873; this eminent artist has succeeded in rendering almost the effect of the brush in these marvellous drawings on copper.





THE GALLERY AT ANTWERP.

HE who expects to find at the Museum or Gallery of Antwerp a fine collection of the works of the great painter whose name is so much associated with this town will be disappointed.

The Louvre has far finer specimens of Rubens' colossal works in the twenty-one huge pictures that were commissioned by Marie de Médicis to adorn the galleries of the Luxembourg.

Munich has a great hall full of some of his finest paintings, mostly by his own hand: even Madrid and St. Petersburg possess individually finer paintings by Sir Peter Paul than the Museum of the town, which, with more pretensions, contains principally a "variety of wretchedness," to quote Sir Joshua's expression of another picture-adorned palace. It is not Rubens or his pupils who give value to this collection, but their precursors, the earlier band of Flemish artists of the fifteenth and sixteenth centuries.

To our task. A great hall decorated by M. de Keyser's portrait-groups of the principal Flemish masters (not in bad imitation of Paul de la Roche's great work in the Paris Académie des Beaux-Arts), is the first of the four huge rooms which contain the gallery of paintings.

Beyond the two very large works of Rubens (297 and 298), there is not much worth looking at in this saloon; but, according to our custom, let us scan the walls, beginning on the right with the great "Adoration of the Kings" (298). This painting takes up all the centre of the principal wall; if the tradition is true that this work was begun and finished under a fortnight, there can only be a small portion of Rubens's handiwork on it. The composition and heads are his, the rest is probably by his pupils.

There is a foolish legend about this picture, namely, that the cow's head was added in a quarter of an hour, because the Abbot of St. Michael's Abbey (for whom this picture was painted) having regretted that the old traditional cow was not visible in the manger, Rubens took up his palette and brushes, and in fifteen minutes the bovine head appeared, horns and all. This and similar other stories of impossible "tours de force" are invented, as Sir Joshua would say, "for the admiration of the vulgar." Reynolds praises this picture, which he calls "magnificent;" the attitude and expression of the mother is eminently beautiful, but, as a whole, it is rather scenic, and therefore for the subject represented somewhat unsatisfactory.

A ghastly martyrdom subject next to this Rubens by Van Coxeyen,¹ whose few pictures are nearly all of such subjects, is of rich colour and of good drawing, although, like all the earlier Flemish masters' works, somewhat stiff and hard; his works are rarely met with out of his native country. He is perhaps the best of the pseudo-Italian Flemish painters; his chef-d'œuvre of St. Sebastian is in this collection.

221. Jordaens. An "Adoration of the Shepherds" by this artist, who should have kept to his well-dressed

¹ Born at Malines in 1499. Studied under Bernard Van Orley and also in Italy, where in 1532 he made the acquaintance of Vasari; he was employed by Philip II. Died in 1592.

boors and buxom market-women, and not attempted such a subject, which he could only caricature. It is curious how repulsive Rubens' pupils (with the one bright exception of Van Dyck) are in their treatment of sacred subjects.

Near this is a work by another of the compatriots of Rubens (365), H. Van Balen¹ (the elder), "St. John the Baptist Preaching." His pictures were much thought of during his lifetime; he is buried not far from Rubens in the church of St. Jacques (at Antwerp), his monument is adorned by a fine work of his own of the Resurrection, and above his portrait and his wife's, which if not by Van Dyck are worthy of that master.

Van Balen will be better remembered as being one of Van Dyck's teachers than by his pictures, which, to judge by the examples left here, do not rank high.

21. J. Boeyermaas. "The Pool of Bethesda." A terribly large daub; this is the companion to one in a convent in this city. One can only regret that this one no longer keeps it company.

There are some worse things even than this here; especially the huge and monstrous pictures by J. E. Quellyn,² some of which belonged to the refectory of the Abbey of St. Michael, and which should have been suppressed at the same time as that establishment; they are like nightmares of Paul Veronese; we will not return to these monstrosities.

Facing the large Rubens of the "Adoration of the Three Kings" is his celebrated "Coup de lance" painting. Edinburgh has in its fine national collection a

¹ Henry Van Balen was born at Antwerp in 1560. Adam Van Oost was the master of Van Balen, and also, for a time, of Rubens. Van Balen studied in Italy; he died in 1632.

² Born at Antwerp in 1629; studied in Italy with sad results, to judge by these works. He died in 1715. Mr. Bryan praises the composition and grouping of this colossal horror.

replica or old copy of this very grand work. Sir Joshua has described at length this wonderful picture, and of it he says that "Rubens' genius nowhere appears to more advantage than here. It is the most carefully finished picture of all his works;" and, "here, and in such compositions, we properly see Rubens, and not in little pictures of Madonnas and Bambinos."

This is one of the very few sacred subjects before which I have seen people unable to restrain their tears, and at Edinburgh standing before the duplicate of this scene of agony and desolation, I remember seeing a poor old body crying as if her heart would break. This great work and another Crucifixion, which is also in this gallery (13), was painted for the Church of the Récollets. Descamps mentions a sketch for that of the lance-thrust which belonged to one of the brothers of that order, but I know not what has become of it. I believe Rubens made a careful sketch or painting of all these large pictures from which the large one was drawn out by his pupils; that he then painted in the heads and most important parts of the picture, which was thoroughly painted over by his pupils; and when they had completed their work he probably gave the finishing touches to the heads.

This can be the only explanation of his numberless paintings and scenes of such (as these two are) colossal proportions; this would also explain how the twenty-one huge paintings were finished under two years for Marie de' Medici, as it is certain Rubens was also engaged on other works during those two eventful years.

On either side of this great Rubens are works by his master (479 and 480), Ottho Van Veen (or Otto Veenius), whose fame rests on that of his pupil and not on his own productions, as the pictures here sufficiently show.

There is much beauty in the three female figures in No. 481, but there is no trace of the power that even

Rubens' worst pictures have in his master's works, whose great pupil was eminently a creative painter, and less indebted to any master than even Raffaele, whose earlier style was but an improvement on that of Perugino.

386. "Death of Rubens," by Van Bru, a native of Antwerp, born towards the end of the last century (whose statue we passed in the entrance hall) has left a melancholy testimony of his artistic powers to his native town; he appears to have been a most estimable individual, but can hardly be called a painter, to judge by this performance; the colouring is detestable, and the effect is more ridiculous than affecting; even the costumes are of the stage, stagey: this work has its admirers, to judge by the number of photographs of it one sees in the shop windows.

215. "The Last Supper," by Jordaens. Another wholly unfit subject for this artist. The chair which was used by Rubens when President of the Academy at Antwerp is seen in this room under a glass case, a protection not bestowed too soon, as it is in a state of extreme dilapidation and has suffered from the vandalistic hands of relic hunters. For this chair Cosway offered a large sum, an offer naturally declined by the Trustees of the Academy.

The carved figure of St. Sebastian, also in this room, is a fine piece of wood-carving, and much to be preferred to the hideous pulpits of trees, figures, and trumpery, with which most of the Antwerpian churches abound.

We next enter a spacious gallery; at first we might fancy ourselves in the Louvre, but here again, although the great space of walls is covered with pictures of every shape and size, there is an infinity of trash and little of value,—“but one halfpenny-worth of bread to an intolerable deal of sack!” The best works hang on the lowest and second tier.

Beginning again on the right with a Pannini-like subject,—

185. **A. Gouban.**¹ The figures are capital, and it is strange that an artist who could paint such a composition has left so few.

22. **J. Boyermans**, whose works we so much disliked in the other room, is better in this group, but the colouring is dark and the figures stiff and forced.

83. **M. de Vos.** A very highly and carefully finished specimen. There are thirty of this painter's works here; he belonged to a family of artists who have decorated scores of churches, and whose works are more suited to a church than a gallery.

40. **Van Dyck.** This Crucifixion was painted when the artist was thirty, and was evidently a picture painted to order. Van Dyck shows to no advantage either in the principal or the other figures here.

The utter want of propriety in introducing modern and recent notabilities of the church around the expiring Saviour seems to me more incongruous in this picture than in many others. The Angel also partakes too much of the Cupid to be in keeping with the subject. Van Dyck, who never was at his best in works of this kind, is here at his worst.

We now come to No. 407, also called a Van Dyck, but I utterly refuse to believe that such a feeble portrait was painted by him. The dogs are the best part of this picture, and are by that clever animal painter J. Fyt,² whose pictures muster strong in this collection.

299. **Rubens.** "St. Theresa Interceding for the Souls in Purgatory." Perhaps the most unpleasing

¹ Gouban was born in 1616, and became the master of Lar-gillière. He died in 1698; his name is not even mentioned by Bryan.

² John Fyt was born in 1625 at Antwerp. So excellent were the animals he painted that Rubens (who could paint a lion or a macaw as well as Snyders) often employed Fyt to introduce them in his paintings. He has left a series of etchings of dogs of great spirit. Fyt died in 1671.

sacred (if such a subject can be so called) that he ever painted. There is another foolish tradition that this fair-haired woman and the man's head seen in profile near her are Helena Forman and Van Dyck, and that they were placed in such a hot corner owing to their partiality for one another. The probability is that Rubens had got into such a habit of taking his lovely second wife as a principal model that he placed her here without any "*arrière-pensée*," and as to the other (for there is no profile portrait of Van Dyck, whose nose was too long and chin too short) is a mere conjecture. Both of the principal figures here lack dignity, and are without any expression. There is a fine small oil sketch on panel by Rubens of this picture in the Bridgewater Gallery, which is probably the original idea of this larger work.

112. "The Fall of the Rebel Angels," by De Vriendt¹ (or, as he is best known, Frans Floris), a remarkable work. The angels appear more like goblins and fairies than anything else. This is considered the best work of the artist, and was formerly in the cathedral of this town. The reptiles appear full of action and apparently of venom.

305. Rubens. "The Communion of St. Francis." One prefers the same kind of subject as painted in Correggio's celebrated "Communion of St. Jerome." This work of Rubens does not tell its story, nor does the principal figure appear sufficiently emaciated; some of the monks' heads appear to be portraits; the group of angels fluttering in at the window is the only pleasant portion of the painting.

329. A fine and very large flower scene by D. Seghers, of exquisite painting.

¹ De Vriendt, or Floris, was born in 1520 at Antwerp. He studied under L. Lombard; later in Italy, and on his return was patronized by Egmont and Horn. Died in 1570.

131. **G. Flinck.** Most uninteresting, and of the Sir Peter Lely type.

344. "Map of Valenciennes," by Teniers, who has painted the little accoutrements of war, richly caparisoned saddles and velvet-covered kettle-drums, with his usual care and skill. It is melancholy to think how poorly Teniers is represented in his native town; this and one other are the only passable works by this great artist in this huge collection.

406. **Van Dyck.** This Crucifixion seems to be but an old copy of the beautiful little picture at the church of St. Jacques.

403. "Descent from the Cross," by Van Dyck. His best sacred subject here, and probably one of his finest; the figure of the dead Saviour, although somewhat coarse in colour, is finely composed, and there is a great expression of grief in the face of the Magdalene.

464. **Bernhard Van Orley.**¹ "The Adoration of the Three Kings." Has been so repainted as to prevent any idea being formed of this great painter's work. The screens are painted by another hand.

65 and 67. **A. de Rycker.** Portraits of "Louis Clarys" and his wife "Marie le Batteur," of whom little seems to be known but the name. These portraits, however, are worthy of having at least handed down some facts regarding their author.

306. **Rubens.** "The Education of the Virgin." A very beautiful work. The meaning of this painting is not very obvious, and the religious feeling is the slightest beauty of the picture, which owes its charm to the contrast of the lovely bright young girl's face with that of the elderly one, although all wreathed in smiles

¹ Bernhard Van Orley was born at Brussels in 1490, died in 1560. One of the greatest painters of the early Flemish school.

and caresses, still an old one. It is known generally as "St. Ann teaching the Virgin to read." The angels here again are perfectly lovely.

641. **De Ring.** A very clever but obscure still-life artist; flourished in the middle of the seventeenth century. Capital fruit picture.

31. **Peter Breughel** (the younger, "Hell Fire"). "The Via Dolorosa." Very interesting and curious. It gives a capital example of the appearance of a sixteenth-century fortified town, and the costumes of knights, peasants, &c.

335. **F. Snyders.** "Dogs and Swans." The latter is particularly spirited, and proves how well Snyders could paint not dead game only, but living animals.

On the next wall—

358. **Valentin.**¹ "Soldiers Gambling." One of his finest works, of great charm of colour and admirably grouped.

54. **De Heem.** Flowers and insects, in his usual highly-finished manner.

107. **Cornelius de Vos.**² "St. Norbert collecting the Sacred Vessels hidden during a time of War and Heresy." A curious subject and picture.

26. **Jan and A. Both.** "Italian Landscape." One of their beautiful evening effects, and their only work here.

¹ Moses Valentin was born in 1600 at Colomiers-en-Brie; he studied under Simon Vouet and soon surpassed his teacher. He settled in Rome. Although he painted several sacred subjects he is best known by his groups of soldiers gambling and gaming. He died at the early age of thirty-two.

² De Vos (one of many artists of that name) flourished at the early part of the seventeenth century, and, according to M. Van Lerius, was born in 1585. He was a friend of Van Dyck, who painted his portrait, which has been admirably engraved by Westerman. He died in 1651.

503. "Landscape and Cattle." By Wynants and Adrian Van de Velde. A beautiful little work by these capital Dutch landscape painters.

307. Rubens. "Incredulity of St. Thomas." But which is that saint of the three? This is another well-known work of Rubens's; it appears to have suffered from restoration. Notice that here our Saviour's left side has been pierced, generally it is the right in Rubens and the other great masters' representations of this scene.

The portraits of Rockox and his wife on the screens of this painting are somewhat hard, but fine in character, especially that of the former.

646. J. Ruysdael. A fine waterfall.

339. Jan Steen. "A Village Festival." Very highly finished and clever but coarse, especially the figures on the left; the old bald-headed man dancing is extremely comical.

404. Van Dyck. "A Pietà." Has been scrubbed abominably, as can be seen in the loss of colour of the drapery of the Blessed Virgin. The angels are the weakest portion of this really fine work, the topmost one is unworthy of Van Dyck's pencil.

293. Rembrandt.¹ The superb and world-famed portrait of his first wife. It kills everything around it, and looks like a real bit of life and nature amongst imitations of both; this is the only genuine Rembrandt here, and the great painter of Leyden holds more than his own amongst these Rubenses and Van Dycks.

237. Baron Leys'² fine picture of a festival given in honour of Rubens by the arquebusiers of Antwerp.

¹ This fine portrait formed part of the King of the Netherlands' collection, and was bought by the town of Antwerp in 1850.

² The baron was one of the foremost painters of the historical school of Belgium; born in 1815, he died in 1869.

The situation (next to the Rembrandt) of this painting shows how highly esteemed Leys was and is by his townsmen, but it may be a mere accident that this fine work (which has much of Rembrandt's influence about it) hangs here, as there seems no system or order in the arrangement of the position of the pictures in these collections; it is almost unpleasant to find some dead fish and a plateful of oysters next to a "Pietà" by Rubens or a "Holy Family" by Van Dyck, as one does in this gallery; instead of placing the modern pictures together in one room (as might easily be done) they are indiscriminately scattered amongst those of the old schools. Leys' pictures can bear even this test, but some of the other modern artists' works are quite destroyed by their contiguity to the old masters.

390. Van der Neer. "A Dutch Landscape." A poor example.

345. D. Teniers. "Drinking Peasants." The only good one here; this is a capital little specimen, the sky and landscape of great beauty and brilliancy.

346, 347, and 348. 346, "Morning," 347, "Noon," 348, "Evening." By the same. They are mere sketches, and, although of course clever, not in any way remarkable; and these, with the one of the map of Valenciennes, and No. 345, are the only works of this great painter here: either the Antwerpians have been very slow to acknowledge the extraordinary talents of this artist, or else—and this is more probable—unable to procure any of his good works.

399. W. Van de Velde. "A Calm, with many Ships." An extremely fine work.

238. J. Lies.¹ Another modern artist. "The Prisoner." A very brilliant and beautiful little work, a little in our Maclise's style, but softer, and the canvas

¹ Born, 1821; died, 1865.

less crowded than is the wont of that clever Irish painter.

492. A fine portrait of the artist of the last-named picture by C. Verlut (born 1825).

8. N. Berghem. "Return from the Meadows." Not a remarkable example.

188. Frans Hals. "A Fisher Boy." But more like a modern street Arab. Clever, and as full of dash and force as Hals' single heads generally are.

300, 301, and 302. Rubens. A triptych. "The Entombment" in the centre, "St. John" on right hand screen, and a "Madonna and Child" on the left; the centre has grandeur, but the screens have none.

377. J. Van Craesbecke. A well-painted interior, but somewhat coarse. Van Craesbecke was a pupil of Brouwer's, and has left a few good pictures at his native town, Brussels, where he was born in 1608, and bred to be a baker. He died in 1688.

315. Rubens. A small but highly-finished sketch in oils of the large "Descent from the Cross" in the Cathedral. It is peeling, and shows the canvas in parts, and is much in need of judicious repair.

239. Baron Leys. "The Enemy Approaches!" A very clever picture, not unlike what Marcks would paint of such a subject, and the figures are as full of humour and cleverness as those of the excellent artist named above.

244, 245, 246, and 248. Quentin Matsys. A famous triptych.¹ In the centre (244) "The Entombment." A marvellous work, and places the artist in the front rank of the Flemish painters of the early part of the

¹ This, the finest work of this quaint painter, was executed when Quentin, who was born at Louvain, would have been a little

sixteenth century. The colouring and exquisite finish of the heads, costumes, and accessories equal that of Mabuse, whom he far surpasses in expression. This, the most difficult effort in art, is particularly noticeable in the heads of the Mother and in that of St. John, and place this work on the highest level of art; and, as says Reynolds, this has not been exceeded by Raffaele himself. The landscape is very beautiful, down to the most trifling ornaments on the robes and dresses. Half-way up the hill of Calvary is a man sitting with one shoe off; he wears a chimney-pot hat, which shows how the fashions return, even in men's apparel.

On the right screen is the "Martyrdom of St. John the Evangelist" (248). It is at first puzzling to understand how the saint manages to be contained in so shallow a cauldron, but the explanation is, that he is kneeling in it. Remark the marvellous finish in the painting of the twigs and branches in the foreground, and also the drops of water on the earthenware jug on the right.

The left screen (246) represents the head of St. John the Baptist presented to Herod by Salome. Under the musicians' gallery is displayed on a shield the double-headed eagle of Austria.

There are also paintings on the front of these screens which should be seen; one a full-length of "St. John the Baptist," the other, "St. John the Evangelist." The perfect preservation which this picture is in, is not one of the least wonderful facts regarding it. It was painted by Matsys in 1508, and for many a long

over forty. He died in 1530. The picturesque legend of his having been a locksmith is, I am afraid, more than legendary. His father, however, and his eldest brother, were of that useful profession, but Quentin was early trained in the art of painting. His best work in England is the portrait of Egidius at Longford. The celebrated "Misers" at Windsor Castle is believed by Kugler to be only an old copy of one of Quentin's works; it certainly lacks the delicacy and refinement of this great painting of the "Entombment."

year was the chief treasure of the cathedral church of this city. Both Philip of Spain and Elizabeth of England sued in vain for the possession of this altar-piece, although the latter offered 5,000 golden rose nobles for it. The sculptured stone below is the real tombstone of Matsys, the one now in the wall of the Cathedral being a copy of this one.

104. **Simon de Vos.**¹ "Portrait of the Porter or Butler of the Corporation of St. Luke at Antwerp." The old man's head, medals, and corporation cups are all admirably painted, and it almost approaches Hals in its life-fulness (if I may coin such an expression).

77, 78, and 80. **M. de Vos (the elder).**² The centre portion of this triptych represents "St. Thomas and our Saviour;" the right screen (78), "The Saviour's Baptism;" the left (80), "The Beheading of St. John the Baptist." They are good examples of this early painter, and of great brilliancy, but spoilt by the pseudo-Italian style which always is to be found in De Vos's works.

172. **J. Fyt.** "Two Dogs asleep." Very clever and true to nature. In some of these subjects Fyt runs Snyders very hard.

We now pass into the third room, and see on our right another fine performance by the Jesuit flower-painter, D. Seghers (331), "The Garland of St. Theresa."

265. "St. Francis of Assisi." Attributed to Murillo, but a palpable forgery, and has not even the pretensions of a good imitation.

¹ Simon de Vos was born at Antwerp in 1603, and studied in the school of Rubens. He "was excellent in portraits," says Sir J. Reynolds of him. He died about 1665.

² M. de Vos was born at Antwerp in 1520, studied under F. Floris and in Italy, and died in 1604.

316, 317, and 318. Three interesting oil-sketches by Rubens for triumphal arches. There was nothing too great or too small for him.

495. **David Vinckenbooms.**¹ An early painter of scenes over which Teniers was soon to cast his magic art-halo. This "Kermesse" scene, with the distant view of Antwerp, is interesting on that account.

405. **Van Dyck.** Full-length portrait of "Cæsar Alexander Scaglia." The attitude is not natural, and this probably is an early work, if not a copy by a pupil. The background is weaker than in any I can remember by this master.

171. "The Eagles' Repast." Another excellent Fyt, and reminds one of a somewhat similar subject by Landseer.

467. **I. Van Ostade.** "Winter." His only picture here. This winter scene is a good example of Adrian's brother's talent.

413. Not a good copy of the great picture, "The Adoration of the Mystical Lamb," by the Van Eycks at Ghent, by an unknown hand.

155. **F. Franken.** A spirited painting in grisaille, representing the combat between Eteocles and Poly-nices.

228 and 229. **Adrian Key.**² Two groups of por-

¹ David Vinckenbooms was born at Mechlin in 1578. He died about 1629.

² In Stanley's new edition of Bryan's "Dictionary of Painters" is the following notice of this painter:—

"Adrian Thomas Key, cousin and scholar of William Key, flourished in 1575, as appears by his name and that date on a picture in the Museum at Antwerp. It is an exceedingly well-painted picture, in the style of Sir A. More, and appears to represent Christ and his disciples at supper, but is said to be portraits of the family of Franco y Feode Briez. Balkema mentions another of females of the same family, also in the Museum. It is

traits by this almost unknown artist which are worthy of being the work of Sir Antonio More. Even the learned J. Van Lerijs can give hardly any information respecting the artist, except a couple of uncertain dates regarding this painter (1544-1590).

Fourth room, from the right :—

313. Rubens. "The Crucified." Life-size; a fine work, but seems to have got dulled in colour. It has more of Van Dyck's feeling than of his master's, and is less fleshy than usual. It seems almost a sacrilege to take such a picture from the church for which it was originally intended, and is out of place amidst the frippery and feebleness by which it is surrounded.

499. A. Willaerts.¹ "Fête given at Tervueren by the Archduke Albert and Isabella of Austria." One of his marvellous crowds of people of microscopic proportions; in this respect this picture almost rivals the "Fishing for Souls" in the Amsterdam Museum.

312. Rubens. "La Vierge au Perroquet." A lovely woman's face (Rubens' first wife) and child, but the St. Joseph seems out of place, more so than the parrot, which adds much to the life and colour of this fine work, which the painter thought highly of himself, having presented it to the corporation of St. Luke. Sir Joshua Reynolds tore great holes, figuratively, in this painting.

640. J. L. David.² Head of old man. An un-

surprising that this artist should so long have escaped the notice of his countrymen, with such specimens of his ability constantly before them. The inscription on the first picture is 'Adrianus Thomæ Keij fecit, 1575.'

¹ Adam Willaerts was born at Antwerp in 1577, and was a very varied painter. He settled in 1600 at Utrecht, where he died in 1640. This is, I believe, his best work.

² J. L. David was born at Paris in 1748. He may be said to have been the founder of the modern French classical school, although he classical style of Poussin had commenced a movement long

commonly clever work, full of life. Had Jacques Louis devoted his talents to portrait painting instead of the wretched classic-heroic style he brought into vogue, he would have been the greatest, the only great, of French portrait painters, on a par with Velasquez in Spain, or Reynolds in England.

371. **M. Van Coxeyen.** "St. Sebastian." Some of this painter's works we noticed in the first room; this is by far his best, although there are some faults in the drawing, one, for instance, the bad foreshortening of the legs of the man sitting on the left.

183. "Madonna and Child," attributed to Mabuse (Gossaert), but there is no reason to believe he ever painted so badly as this.

88. **M. de Vos.** Triptych, "St. Luke painting." A very elaborate and overloaded painting, with little merit, but great pretensions; the screens are by different hands.

314. **Rubens.** "The Trinity." This awful subject is not treated with any great reverence, and is almost repulsive from the want of such feeling. The left leg of the Saviour is extended, and appears to stand out from the picture, but a clever piece of foreshortened anatomical painting does not make up for the crying lack of dignity and majesty in the head of this painting.

145. **A. Franken.** "St. Crispin and St. Crispinus." A ghastly scene of martyrdom, composed with talent, but the horror is heaped up too high, even for an almost mediæval painter; it must have been very suggestive to the members of the Inquisition when stationed in this town.

7. **L. Backhuysen.** A very pleasing sea-piece.

before in that direction. An odious individual politically, he was a good and energetic artist. After the restoration of the Bourbons he retired to Brussels, where he died in 1825.

500. Philip Wouvermans. "A Halt of Cavaliers." One of his unfailing pictures, that are bright, gay, and pleasing, especially when seen after those of Franken.

349. "A Young Lady playing on a Mandolin." A little Terburg of no great merit or beauty.

In the fifth and end room of this suite of galleries is a collection of paintings left to this museum by M. Ertborn in 1840, which, as regards the early Flemish masters, is the most interesting and valuable portion of this collection.

On the right side wall notice a fine double altar-piece, placed between the rooms, by an unknown painter.

530 and 531 face the room we have last been in. The first represents "Christ blessing the World," the second, "An Abbot's Portrait." On the reverse, facing the end room, is **256**, an exquisite little portrait of "An Abbot at Prayer," attributed to Hans Memling; the background, fire-place, &c., give a good idea of the interior and furnishing of a room of the richer class in the middle of the fifteenth century, and should be included in Mons. Viollet-le-Duc's superb work on mediæval domestic architecture.

255. A full-length "Madonna," on the left wing of the same altar-piece, holding in her arms the infant Saviour, also attributed to Memling,¹ and equally exquisite as to colour and minute detail.

9. N. Berghem. "Effects of War." A little picture. There is a pendent to this (8), which we have already seen, and which with this may have been intended to represent Peace and War; the "Peace" is

¹ Memling is one of the early Flemish artists, of whose life nothing positive is known; he was born probably in 1440 at Bruges, and died about 1495.

the best, as the one of "War" is somewhat exaggerated and over-crowded, and is a subject unsuited to the painter.

320. Ruysdael. "A Landscape." Rich in colour and beautiful in composition.

294 and 295. "A Young Fisherman" and "An Old Jew's Head," attributed to Rembrandt (?), but probably the work of one of his numerous pupils.

338. Jan Steen. "Samson in the hands of the Philistines." Steen was as out of his element in scriptural history as Hogarth when he attempted to represent scenes from the New Testament.

According to M. Van Lerijs, Steen painted another picture of the same subject as this one.

Among the very early painters of the fifteenth and early part of the sixteenth century are the following:—

254. Hans Memling. "Male Portrait of a member of the family of Croy." A striking portrait.

263 and 264. Mostaert.¹ Male and female portraits.

179 and 180. Mabuse² (or, as he is called in the

¹ John Mostaert was born at Haarlem in 1499, for the churches of which town he painted several pictures of merit. Margaret, Governess of the Netherlands and sister of Philip I. of Spain, made him her court painter. His portraits were as highly esteemed as his sacred and historical subjects. He died in 1555.

² Mabuse, or Malbeugius, so called after his native town of Maubeuge, bore the name of Gossaert or Gossard. Few of this great painter's genuine works remain, but his superb painting of the "Adoration of the Three Kings," now at Castle Howard, would alone confer immortality on him; the colour and finish of that truly wonderful work are indescribable. Mabuse came to England, where he painted several portraits. According to Descamps, he died in 1562. The large number of the highly-finished works attributed to him, and their supreme finish and beauty of workmanship, disprove the tradition of his life having been one of dissipation and drunkenness.

catalogue, "Jean Gossaert"). The first is the best, and represents the four Maries returning from the sepulchre, and has much of this artist's splendid finish and brilliant colouring, but he fails when he attempts to represent any strong expression, and some of the faces in this picture are almost comical, which was certainly not the intention of the artist.

Quentin Matsys was one of the very few early masters who could give expression and represent strong emotion in his faces without exaggeration, this is what gives him so high a place among the first great masters of the art of painting in Europe.

123. By the brothers Dunwege (Victor and Henry).¹ "A Holy Family." A fine composition by these brothers, whose only work this is in this country, but there is one of a similar subject in the church at Dortmund (their native town), and another in the museum at Berlin.

198. Hans Holbein.² Portrait of a very youthful "Erasmus." In these days no Holbein is believed genuine unless it has a good pedigree attached to it; this portrait has none, but it is fairly painted, and much resembles an undoubted one in Lord Radnor's collection at Longford Castle.

208, 209, and 210. Lucas Van Leyden.³ A

¹ Who, according to M. Van Lerijs, flourished at Dortmund in Westphalia about 1520. Their names do not occur in Bryan's "Dictionary."

² Born at Bach in 1498, died 1543. This is not the place for even a sketch of this great painter's career, on whose life volumes have been written, and probably will still be, as there is much uncertainty both regarding the painter and his genuine works. Mr. Wornum, who has added much to the information regarding Hans Holbein, in an interesting life of this painter published a few years ago, has, I fear, not found the British public thoroughly appreciative of so excellent and laborious a book, to judge by the sale of that work.

³ Who may be regarded, so says Bryan, as "the patriarch of

minute, almost microscopic triptych, of wonderful finish and beauty. The effect of these three lovely little works, "The Adoration of the Kings," in the centre and brilliantly-coloured wings, is that of looking through the large end of an opera-glass at a richly coloured stained glass window in some old cathedral.

5. Antonello de Messina.¹ A superb little portrait; has been admirably engraved in Dibdin's "Tour through France and Germany," when in the collection of Baron Denon in Paris.

461 and 462. Van Orley.² Two fine portraits, male and female. Brussels has a right to be proud of having produced this excellent artist, and these are first-rate specimens of his skill and finish.

199. Another Holbein. Certainly a capital little portrait, but even the catalogue of the gallery places the ominous word "Contesté" beneath it, and I am certain it would be condemned by Mr. Wornum.

33. Francis Clouet.³ "Francis II." while Dauphin. Having copied the original drawing from which this was painted, and which is amongst many

the Dutch school." He was born in 1494 at Leyden, his family name was Jacobs. One of the most precocious of artists, he designed and engraved with success in his ninth year. Dying at the early age of thirty-six, he has left behind an immense number of paintings and engravings, the latter are especially beautiful. The principal fault was his want of grace and ease in his figures, in design he was inferior to his great rival Albert Durer, but excelled him in composition.

¹ Was born at Messina about 1426. He studied at Rome in the school of Masaccio, but having seen some specimens of the Van Eyck school, he went to Bruges, and was the first to introduce the art of oil-painting into Italy. The date of his death and even birth are uncertain.

² Born in 1490, died 1560.

³ Commonly called "Janet." This artist, who deserves the name of the Holbein of France, was born about 1510 and died about 1570. His father, who was an artist, is often confounded with his more talented son.

others at Castle Howard, Yorkshire, I am assured that this is a genuine work, but it is not a good example of the painter's, being very flat and hard: the chalk study is infinitely superior.

204, 205 and 206. **Lucas Van Leyden.** "St. Luke," "St. Mark," and "St. Matthew." Three beautifully painted works by this great artist.

Above this is a bad old copy or imitation of the celebrated picture by Quentin Matsys of the "Misers" at Windsor Castle.

393, 394 and 395. **Roger Van der Weyden's**¹ great work. This is the gem of the Ertborn collection. It represents in due order of succession the seven sacraments of the Roman Catholic church. On the screens and in the centre the Holy Eucharist is represented in the foreground by the crucifixion, which is represented as taking place in the nave of a superb Gothic church, while in the background the priest is administering the sacred rite.

This picture was painted for Jean Chevrot, Bishop of Tournai, in 1437, but except this, nothing seems known regarding its history, until 1826, when it was sold at Dijon, and came into Mr. Ertborn's collection. Besides the marvellous preservation of this picture, painted more than four centuries ago, the wonder is how it escaped the endless wars, revolutions and robberies it has survived, to be seen here in its pristine beauty.

A book might be written in praise of this work, but space forbids more than this short notice of what is

¹ This truly great painter was born at Brussels about 1401, and studied in the school of the Van Eycks at Bruges, and later in life in Italy. He died in his native city in 1464. Praise of his talents is unnecessary in the presence of such a masterpiece as this representation of the "Seven Sacraments."

certainly one of the greatest wonders of the art of painting of the fifteenth or sixteenth centuries.

Under Vander Weyden's painting is a curious coloured print on parchment, representing the entry of Charles V. and the Pope Clement VII. into Bologna in 1530, by one Robert Peril, invaluable as to costume, and not unlike the series of representations at Hampton Court of Henry VIII. and Wolsey in their progress to the "Field of the Cloth of Gold." But who was this Robert Peril, and of what nation? I find nothing about him in Kugler, Waagen, Bryan, or Van Lerius, and if these learned ones know nothing of him, who then? It is a question worthy of insertion in "Notes and Queries."

124. **Albert Dürer.**¹ Small portrait (size of his well-known engraving) in grisaille of Frederic, Elector of Saxony.

411. **J. Van Eyck.** A beautiful little "Madonna."

543 and 546. Unknown portraits by unknown artists, but both are very fine, and almost worthy of Holbein.

564. The same remark would apply to this male portrait.

4. **A. de Messina.** A very curious representation of the Crucifixion; the distant landscape is fine. Hills and a distant lake under a calm blue sky remind one of some of Raffaele's early backgrounds.

396. **R. Van der Weyden.** The author of the "Seven Sacraments" has another beautiful example here in this "Annunciation;" it is a perfect gem.

253. **Hans Memling.**² A very fine little portrait

¹ Albert Dürer was born at Nuremberg in 1471, where he died in 1528. One of the greatest geniuses that ever lived.

² Hans Memling was born about 1440, died in 1495. Memling's finest works are at Bruges, where he is supposed to have been born. There is little known of this artist's life.

of an aged ecclesiastic. His hands are joined in prayer; the serene expression of this old man's head is of the greatest beauty.

181. **Mabuse.** "Ecce Homo." There is much of the character of some of Dürer's "Passion" works in this curious little painting.

410. **John Van Eyck.**¹ "St. Barbara." The saint's dress is a marvel of angular drapery; the large tower that forms the background is not unlike that of the Cathedral of Cologne. This curious little work, painted (or rather drawn) in grisaille, is well known to collectors of engravings by the etching, of the original size, by Van Noorde.

397. **R. Van der Weyden.** "Portrait of Philip the Good, Duke of Burgundy." Very fine, and, as his great picture by the same artist here, is in admirable preservation.

42. **Lucas Cranach.**² "Adam and Eve." A good little example, less stiff and angular than usual with this quaint old German painter.

43. By the same. For want of a better name this little unclothed lady with children clustered round her is called "Charity." I prefer our first parents.

241 and 242. **Quentin Matsys.** Heads of "Our Saviour" and the "Madonna," of much beauty and marvellous finish. These are generally considered as two

¹ John Van Eyck was the younger of the celebrated pair of painters, who are generally supposed to have invented the art of painting in oils. There is reason to doubt this, but they certainly carried the art to a degree of perfection which has never been surpassed. John was born in 1370, and died in 1441. The famous altar-piece, or rather portion of it, of the "Adoration of the Lamb" is considered their finest joint performance.

² Kranach, or Cranach, was more celebrated for his very beautiful engravings than his pictures. Named after the place of his birth, Cranach (his family name was Sunder), where he was born in 1472. He died in 1553.

of his finest works. Matsys was nearly the first to give something human to the usual long-faced Byzantine heads of our Saviour, which had been handed down by generations of artists unchanged. Notice the beauty of the crystal and gold cross in the hands of the Saviour.

412. J. Van Eyck. A "Holy Family with Saints." Very interesting and curious.

257, 258, 259, and 260. Simon Memmi (or Simon of Sienna).¹ These four paintings illustrating sacred history are very interesting as regards the very early history of Italian art, and are worth careful study.

We now come suddenly from pictures painted four hundred years ago of saints, angels, martyrs, and Holy Families, to our friends of the Dutch school; no subjects can form greater contrasts, both excellent in their style. The change is somewhat sudden, but as the pictures are thus arranged, the leap must be taken, although but a frame divides Adrian Van Ostade from Bernard Van Orley.

398. Adrian Van de Velde is here with one of his charming be-cattled landscapes; and close by (319), Rubens combined with Breughel (of velvet name). After seeing Van der Weyden and Memling's scriptural works so lately, there is something half-profane in this literal treatment of the dead Saviour by Rubens; but, however, to every good school and artist all honour. Rubens was probably as good a Christian, if not quite so rigid a Catholic, as his elder brethren of the craft. Notice the beauty of the plum-coloured drapery of the Magdalene.

466. Adrian Van Ostade. "The Smoker," an excellent and first-rate example. The gusto of the

¹ According to Vasari this artist was born in 1285. His best works are still to be seen on the walls of the Campo Santo at Pisa. He died in 1345.

man who so thoroughly enjoys his pipe is capitably rendered.

502. Adrian Van de Velde and Wynants. A most exquisite little landscape by these two excellent artists.

196. C. Hoekgeest. "Interior of the Old Church of Delft;" a portion of Prince William's tomb to be seen. This almost unknown artist has two large views of this same Church in the Mauritzhuis at the Hague, all three excellent; and he deserves more fame than to have his name mis-spelt by such a connoisseur as M. Van Lerijs.

222. Jordaens. "A Lady's Portrait." More carefully painted than usual, and full of life.

437. W. Van Mieris. "The Fish Seller." Painted with his wonted care and finish, but with the usual unpleasing "tea-tray-like" treatment.


I have now finished what I fear is but a very bald and imperfect survey of a collection of over six hundred paintings. Of these not a quarter have even been mentioned or their numbers copied; but I have attempted to mark those most deserving notice and attention. The largest number of the six hundred are hung so high that it would be impossible to see their merits, if they have any, which is more than doubtful.

In concluding this notice of the Antwerp Gallery, I cannot too much express my regret that such a collection is left in so unsatisfactory a state; these great rooms are bitterly cold in the winter, and it seems a gross act of economy or want of prudence, not to have the means of warming them during the winter months. The effect of damp and cold on some of these paintings is painfully evident; many are actually peeling, others are covered with a thick film, some are disfigured by

cracks and fissures, and all because the directors do not attempt to introduce the very simple appliances used in modern churches and galleries to keep up an equable temperature by means of hot air.

How strange it is that almost as a rule the countries which are richest in art treasures are the most careless of the ordinary means of preserving them.

PICTURES IN THE CHURCHES, ANTWERP.

O much has been already written on the subject of the works of Rubens, and of other great painters, in the churches of this city (the traveller has all the information he can wish for in "Murray's Guide," which gives him all the most important notices regarding these pictures by Sir Joshua Reynolds), that it would be idle and worse to attempt a fresh account of them. However I shall briefly touch on those of most interest, beginning with those contained in the cathedral of Notre Dame.

The renowned "Descent from the Cross," by Rubens, heads the list. It is now more than ninety years ago since Reynolds described the state of this great picture; it was then, he says, "lost in a mist of varnish which appears to be chilled or mildewed; the Christ is in many places retouched." It is obvious that the picture must have been restored, or rather repainted, since Sir

Joshua saw it, and one would rather have seen it in that dilapidated state than after the sacrilegious hands of the cleaner and restorer had done their work. I can remember having seen this great work twenty years ago to far greater advantage ; it was then in a side chapel and resting on the floor, now it hangs too high and one can seldom get a good light for it: either you cannot see it for the glare and the thick coat of varnish with which it is covered, or else there is not sufficient light. The screens and the coarse painting on the exterior, representing St. Christopher, seem to have been less repainted than the central portion.

In the opposite transept, and in line with the "Descent," is the "Elevation of the Cross," a magnificent though inferior work to the other. The only superiority in the "Elevation" is that the wings or screens are a continuation of the subject of the central portion, and the eye and mind have not instantaneously to dart from the scene of the crucifixion to the one illustrating the infancy of our Lord, as is the case with those subjects painted on the screens of the "Descent."¹

Rubens' third great picture, the "Assumption of the Virgin," had been taken from its place (over the high altar) to be restored ; one cannot tell how it will look after the process it is being subjected to, but from copies and prints, and also from Sir Joshua Reynolds' description, it cannot be ranked amongst the finest of Rubens' works.

There is yet another of Rubens' works here, but of

¹ Both these world-renowned paintings are described at great length by Smith in vol. ii. of his "Catalogue Raisonné," which treats entirely of Rubens' works ; he does not mention the date of the "Descent." The "Elevation" was painted in 1610 for the church of St. Walburge, and for it the artist received the sum of 2,600 florins (£334). When first exhibited immense crowds flocked to see it, and "it excited the most enthusiastic applause." In 1627 Rubens retouched it, adding the Newfoundland dog in the right-hand corner.

very inferior quality, a small "Resurrection" over the tomb of Moritus. This is said to have been one of the painter's earliest works, executed when he was only twenty. The figures on the screens, St. John the Baptist on the left and St. Catherine on the right, are better than the central portion, the Baptist is especially fine.

Another painting by F. Francken (the younger) in this cathedral has been noticed by Reynolds, and is fully described in Murray's Handbook.

Were even not a single vestige of a picture remaining in this fine building it would always command interest, associated as it is with so much of the history of the most stormy epoch of the country, and it could not fail to attract admiration from its amazing internal and external beauty, its tower of fretted stone and elaborate pinnacles, which Charles V. said was worthy of being encased in glass, and which a still greater emperor compared to lace-work; frail as it looks, for nearly four centuries it has retained its delicate beauty, through sieges and storm. Above the quaint old well without, the cunning blacksmith-artist has twined the solid iron to look like a briery bower with the knight and glove above, and beyond this again are ancient houses which, like the hoary relics of some old forest, still seem to pay reverence to the grand old tower that has thrown its shadow across them for so many years. Even the sound of the carillons which have played their tunes during three centuries combines to give a special and almost romantic interest to the cathedral church of Notre Dame of Antwerp.

After the cathedral the church of most pictorial interest is that of St. Jacques; full as it is of rare marbles and paintings, it is still more associated with Rubens than the cathedral itself, as the great painter's tomb is here, and above it, the finest and best-preserved work of his vigorous hands. Were one to have the choice, I should not hesitate in selecting the picture that forms

the chief treasure of this church before any of the painter's works. The guidebook calls this picture a "Holy Family," but it is in fact a group of the great painter's relations and himself in the character of saints and worshippers.

There certainly is a Madonna and Child, who are probably the creatures of the artist's brain, but his two beautiful wives, his daughter, father-in-law, and the great painter are the chief actors.

Here we see Rubens at his best, and in his fullest power of gorgeous colouring; like a nosegay of flowers, as some critic has aptly compared some of his superb creations on canvas in this glorious picture; even Sir Joshua has no fault to find here, "as bright as if the sun shone on it." It is difficult to believe, with such glory of colour before one, that only a few feet below are but a few mouldering bones of him who created a new world in the history of art, and who almost seems in this altar-piece in his family chapel to have defied time to destroy so glorious a work. One can feel no doubt that every inch of this painted canvas is the actual work of Rubens' own right hand; no assistant could have painted in these graceful and swelling draperies, it bears its maker's stamp all over its splendid face. Being placed at not quite such a height as most of the pictures in these churches generally are, one has the satisfaction that this one painting of Rubens', at least, has been mercifully treated not only by time, but by that far greater and swifter destroyer, the picture-restorer. Varnished it has been but not over much, and I think were even the great Sir Peter to look up from his grave he would see little alteration in this his master-work.

There are many interesting altar-pictures in the side aisles of this church. Second in merit to Rubens' altar picture is the famous Crucifixion by Van Dyck, a small picture, but with marvellous grandeur in the Saviour's uplifted and agonized face. The late Sir

Robert Peel is said to have offered £3,000 for it in vain; had he obtained it this would now be one of the chief glories of our National Gallery.

By Van Dyck also is a fine portrait in an oval of an old man's head in a skull cap and peaked white beard; another by the same artist of "St. George killing the Dragon," the best part of this latter picture are some angels (or rather cupids) of great beauty. A "Madonna's Head" by Guido Reni, very lovely; many by Otto Venius. A very remarkable triptych by B. Van Orley, representing the Judgment; in the centre are the dead rising at the sound of the trump, on the screens are portraits of the donor (the Burgomaster Rockox, who has been immortalized in a similar manner by Rubens in the triptych of "Our Saviour and St. Thomas" in the museum in this town), his sons, wife, and daughters. The stained glass windows (not the modern) are well worth notice, but even the oldest belong to the period when the decline in that art had begun to show itself.

It is unnecessary to allude to the hideous modern monstrosities that are rampant in this as well as in all Belgian churches, they are too palpable to need more than a passing regret at the execrable taste and ignorance that can tolerate such nameless rubbish in a building dedicated and consecrated to the worship of the universal Father.

Those who do not admire these modern works and exhibitions of doubtful taste had better be warned when visiting another church in this town, which also contains a renowned Rubens, that of St. Paul, and had better not visit the "Mount Cavalry" which adjoins and desecrates that edifice.

The Rubens in the church of St. Paul represents the "Scourging of Christ;" we agree with Sir Joshua in its being "disagreeable to look at," but here again we have the great satisfaction of seeing another of his works, apparently much in the state in which he

left it; this may be accounted for by the fact that it is kept in a kind of box with shutters, and has consequently not lost brilliancy, and also it has apparently not been a prey to the picture-restorer.

Over the high altar is a feeble modern painting which has replaced the "Scourging;" this does not give one an exalted idea of the taste of the church authorities in matters pictorial.

Here is also a "Christ bearing the Cross," by Van Dyck, but not in any way remarkable; also a "Crucifixion" by Jordaens, a subject far above the capacities of that painter, and an interesting and large work by the elder Teniers (near the entrance-door), "The Seven Works of Mercy," in his usual hard and coarse manner; his son's picture of a similar subject in the Van Loon collection at the Hague is a thousand times better in every respect.

In the church of the Augustinians is another of Rubens' most magnificent paintings, over the high altar; it represents the mystical betrothal of the infant Saviour with St. Catherine; before this grand work Sir J. Reynolds stood entranced, overpowered with its brilliancy and beauty, and well he may have been; since he saw it, more than ninety years of candle-smoke and incense have dimmed that brilliancy and covered it with a kind of veil, but it is still "overpowering" in its majestic beauty and perfect harmony of form, colour, and composition.

Rubens, indeed, was the painter best suited for a church rejoicing in temporal splendour, pomp, and power; his Saviour never appears to us as the despised and rejected, but the triumphant and glorified, not marred and bending beneath the load of untold suffering, but, even in the hands of the executioner, of god-like and awe-inspiring presence.

Undoubtedly one may have too much of this reiterated splendour, and the recurrence of Helena Forman and his own portrait in nearly, if not in all, his sacred

groups is somewhat too constant ; it is owing to this that looking at such representations of sacred subjects we seem to see passing before our eyes splendid pageants, "passion plays," in fact, of these sacred scenes, in which Rubens' wives and children are acting their parts, and we forget the solemnity of the subject in the glory of the forms, the splendour of the colour, and the magnificence of the dresses and decorations.

The church of St. Andrew is chiefly interesting from containing a portrait, said to be by Pourbus, of Mary Stuart, placed here by two of her English attendants. It is curious that both Descamps in his "*Voyage Pittoresque de la Flandre*," &c., and Ireland in his "*Tour*," call this (a portrait evidently in oils on canvas or wood) "a marble bust" of the queen. Being placed twenty feet high over one's head, it is impossible to judge of the merits or of the genuineness of this portrait. I believe it is a portrait not painted from life ; in fact Pourbus could not have painted the queen as she is here represented, in her widow's weeds, as there is no reason to believe he was ever in Scotland, or in England during her captivity. It has been "made up," I imagine, from the description that these two faithful attendants gave of their unfortunate mistress ; the crown over the widow's cap, which she never wore "in her weeds," confirms me in this belief. Still it is a most interesting and curious portrait of the lovely queen.

In this church is a fine "*Martyrdom of St. Andrew*," by the master of Rubens, Otto Venius, and the boat and figures of the carved pulpit by Van Hool must afford considerable wonder and delight to children ; the boat really might float if it was carefully scooped out of its moorings ; it seems odd that these elaborate carvings (which always remind me of the Swiss carved châteaux and chamois which are sold about Interlaken) should seem to have so great an attraction in the eyes of that clever art-critic, J. B. Descamps, he simply

gloats over them, and devotes the only illustrations in his book on the works of art in Flanders, to illustrate these big toys.

The church of St. Antoine contains a very mediocre "Pietà," and a Rubens described, but not praised, by Reynolds. I failed to see it, as mass was going on, and this picture was not to be seen during that celebration.

After seeing so many of the works of the great painter of Antwerp, it is only natural to visit what still has been spared of the house in which he lived. Of the stately house itself built by him not a trace remains, but from the fact of its having extended over the space now occupied by two large houses in the Rue Rubens, an idea can be formed of the size of what Ireland calls "a stately palace, enriched within and without with every costly decoration that taste and wealth could supply, the richest wares of porphyry and agate, antique busts and sculptures of the greatest masters, with an elegant cabinet of first-rate pictures."

Of all this splendour but a portion of the garden-gateway remains and a pavilion at the end of the garden. These I can remember much in the condition in which they probably were in Rubens' lifetime; but the unworthy owner has covered the bricks and stone-facings with a thick coat of white and grey wash, thanks to this these fragments have a look as if they had come from Vauxhall or Cremorne. Tradition says he worked in the building in the garden, and prepared his colours on the stone-table that still remains.

I failed to discover any private collection of old masters worth visiting in Antwerp. There is a collection belonging to Madame Wuyts in the Rue du Jardin, which is most liberally thrown open to strangers on the payment of a small fee, which is devoted to charitable purposes. I therefore hardly like to say anything in disparagement of this collection (which, according

to the cards containing the numbers, with the names of the painters of the pictures which are placed in the gallery, these names include nearly all the best ancient masters both of Italy and Flanders), but truth compels me to confess that, before these daubs, one might fancy oneself in a very fourth-rate auction-room collection, with the greatest names placed on rubbish which are not even moderately good copies of the artists whom they are impertinently called after.

However, there is a small but excellent collection of modern pictures (also shown to strangers) belonging to M. Notebohn in the Rue du Fagot; the house is easily found, having a small tree on a shield carved over the door. Amongst the best in this collection is a small and exquisitely beautiful "Holy Family," by Paul de la Roche; this is well known by the admirable engraving published some years ago in Paris by M. Goupil.

Several good Ary Scheffers, his two life-size half-length figures of "Faust and Marguerite," his "Roi de Thule," and a curious little painting by this artist named the "Four Ages," of which infancy seems the only one at all tolerable.

A fine little Bellangé of "Napoleon visiting the Wounded, in a church, and distributing decorations the day after Austerlitz."

Here Louis Gallait has also two large works, the Prosperous and Unfortunate Mother, neither very remarkable.

A large work by C. J. Lessing, "Luther burning the Papal Bull:" the heads are fine and full of character.

An interesting little "Campagna" subject, by poor Leopold Robert, in his hardest manner.

A fine large Norwegian view by Hans Gude; also a small but very excellent Calame.

Besides these modern pictures, there are in another room a few old ones: the best a very beautiful little "Assumption of the Virgin" by Murillo, and two small

portraits of miniature proportions by Van Slingelandt,¹ which are almost equal to his master, Dow, in careful finish. Many of Slingelandt's best works are in England.

Of statuary there is a fine "Eve and the Serpent," by J. A. der Veer.

It is certainly strange that Rubens' city should not contain a single portrait of the artist by himself (I except, of course, those pictures in which he has introduced himself in masquerade), which are so often to be found in other countries; but, according to old Samuel Ireland, there did exist in the library of the Jesuits a pen-and-ink drawing of Rubens by himself.

Naturally anxious to obtain a sight of so interesting a work, I applied at the College, and to my disappointment heard that at the period of the suppression of the order in Flanders in the reign of Maria Theresa (or rather in that of her eldest son), everything of value had been transferred from the archives of the Jesuits in Antwerp to the royal Art Collections at Vienna.

Some day, perhaps, we may hope to come across this invaluable "pen-and-ink drawing."

¹ Peter Van Slingelandt was born at Leyden in 1640. So careful was his painting that he is said to have passed a month in painting a ruff. He died in 1691.



MECHLIN.

THREE churches in this town are worth visiting, on account of some Rubenses and one superb Van Dyck within them. A couple of hours is all the time needed to visit these works of art. The cathedral, which, when Reynolds was here, contained several Rubenses, has but one great picture left, but that one was placed by Sir Joshua (which, when he saw it, was not in this church, but in that of the Récollets) among the first pictures in the world. This is Van Dyck's "Crucifixion."

The Saviour is certainly a triumph, wonderful in expression and in mechanical art-work and skill, but the figures grouped around have a certain affectation in their attitudes which interferes with the grandeur of the principal figure. Sir Joshua has not noticed how much resemblance this picture bears in portions to Rubens' "Lance-Thrust," now at the Antwerp Museum. The centurion and the horse champing its bit are almost identical in both pictures, and the two heads in the background looking upwards are also strikingly similar. The profile of the Magdalene is one of the most beautiful heads that Van Dyck has ever painted. It is much to be regretted that this great work has much darkened in colour.¹ The other pictures in this cathedral are not in any way remarkable.

Neither Sir Joshua Reynolds nor Samuel Ireland,

¹ According to Smith, this painting was executed by Van Dyck in 1627, after the artist's return from Italy. For some years it

who visited this town in the latter part of last century, mentions Rubens' "Miraculous Draught of Fishes"¹ in the church of St. John in this town. What makes this stranger is, that it is described as occupying its present place by Descamps, who saw it here some years before Sir Joshua's tour. This superb painting forms a triptych, the centre occupied by the miracle from which it takes its name; the screen on the right represents Tobit with the angel and a huge codfish; the left screen the tribute-money taken from the mouth of the fish by St. Peter—but what that particular episode of scriptural history alludes to, I am ashamed to confess my ignorance.

We have the original sketch of the central portion by Rubens at the National Gallery, in which the dwarf-like red-coated figure who is hauling at the over-crowded net with might and main is very conspicuous; but what is not so conspicuous in the sketch as in the large work is the splendid anatomy of the shoulders, back, and arms of the fisher calling to his comrade for assistance; these muscles are worthy of Michael Angelo.

There is another of the frequent legends of rapidity attached to this painting. In ten days it is said to have been ordered, designed, and finished. Sir Joshua has let us into the secret of this marvellous rapidity of execution. It appears that after the small sketch in colours had been finished by Rubens, the large canvas or panel

hung in the Louvre, but was restored to the church in which we now see it in 1815.

¹ Smith, in his volume on Rubens (Part II.), says that the outsides of these screens are also painted by Rubens. Unluckily I did not know this when at Mechlin, and the dame who does the honours of, and receives the fee for showing this painting left me in my ignorance. According to Smith, Rubens has painted on the exterior of the covers the following subjects: "St. Peter, with the keys in his hand; and St. Andrew leaning on a cross, holding a fish in his left hand."

It will be well for those who read this note to have these two other paintings shown them.

was drawn out by one of his pupils to scale and painted in, in dead colours; Rubens then glazed over the dead colour and put in the finishing touches, the high lights, &c.

It is not fair to judge of his great works designed for churches which are now seen at an elevation and a distance not intended by the painter. For instance, this very picture of the "Miraculous Draught," seen as it is in the place for which he painted it, would look unpleasantly rough and coarse if seen in a brightly-lit gallery, and at a lower elevation. Such works as this the great genius intended to be seen in a subdued light far above the eye, as would be the case with frescoes or mosaic work in a church, and surrounded with all the accessories of that pompous ritual which the Roman Church knows so well how to carry out, and aided by the organ's swelling tones echoing through the long-drawn aisles.

I have kept his finest works for our last-visited church here, those in that of St. John.

Three light-brown curtains drawn over the altar hide these glories of the brush. When first the curtains part we see in the central of the three compartments of this altar-piece, "The Nativity;" on the right screen the martyrdom of St. John the Evangelist; and on the left the decapitation of the Baptist. Sir Joshua thought the "Virgin and Child" in the centre of a more shadowy substance than the rest of the picture, which has the painter's usual solidity and richness. This may be the case, but I do not remember any subject by Rubens in which he has come nearer the divine, both in Mother and Child; there is nothing of the fat, flowing, and fleshy Helena Forman in this slight and exquisitely pictured Madonna, who seems wrapt up in the Child resting in her arms. Of tenderest feeling and beauty is the contrast of the old king's (Melchior's) reverend grey head and flowing beard as he bends in lowly adoration before the Divine Godhead in the form of a

rosy little infant. The other parts of this great work are worthy of these central figures, and the admirably-arranged effect of the multitude of worshippers with their sumpter camels and followers is superbly rendered.¹ The left screen, to my mind, is by far the best. The altar of the "Martyrdom of St. John the Evangelist," besides being a subject much too horrible for a painting, has the fault of want of energy in the figures, notably in that of the executioner; but here again Rubens's marvellous power of giving space to so narrow a surface as this screen is very remarkable. In the left-hand screen the painter has given what is a rare feature in his works—a torchlight effect. Herodias's daughter wants beauty. The action of the executioner with outstretched arms holding the martyr's bloody head has been repeated almost literally in a superb picture of the same subject formerly in Sir J. Reynolds's collection, and now one of the art-treasures of Castle Howard.

On reversing these screens, St. John writing the Revelation on the Island of Patmos with an eagle to whom he looks as for inspiration, takes the place of the Saint's Martyrdom, and on the left exterior screen the scene represented is our Lord's Baptism, which is by far the finest of the two; "both in his best manner," again to quote Reynolds, are these works of Rubens.

¹ Smith says of this painting that "it may be considered the chef-d'œuvre of the many representing the same subject which have proceeded from the painter's studio; an opinion entertained by the artist himself, who was accustomed to refer those who complimented him on the excellence of his works to the church of St. John at Malines. In addition to the usual beauty of colour, it exhibits more elaborate finishing than is usual in his larger works. The whole of these pictures were painted in eighteen days, for the sum of 1,800 florins (£162), according to a receipt in Rubens' own hand, dated 1624, preserved in the records of the church." Of this receipt there is a facsimile in Smith's "Catalogue Raisonné" of Rubens' works (Part II.) The painter's signature is as bold and flowing as his painting.

Below the "Adoration of the Kings" is a small Crucifixion by the same artist; but owing to this being hidden by some hideous gilt carvings and candlesticks on the high altar, it is almost impossible to see well what appears a very beautiful little work.

Before the war of the First Empire two more Rubens were seen here, but these found their way with many other fine pictures to Paris, and are supposed to be still there. Luckily this fine series of paintings is in unusually good preservation.

TENIERS' CHATEAU NEAR PERCK.



ABOUT half-way between Mechlin and Brussels is an old farmhouse to which every artist, or anyone who loves a good picture, should pay a visit, for the sake of seeing what is left of David Teniers' château of "Dry Toren" (Three Towers). Although but a farm now, when the greatest of Flemish "genre" painters lived and worked there it was one of the most picturesque of country houses, turreted and gabled. Everyone familiar with that great painter's charming works will remember these towers and gables, sometimes in the foreground but generally in the blue distance, in pleasing contrast with the humbler dwellings around. Enough is left of Dry Toren to make it worth taking the trouble of a three miles' walk or drive from the station of Vilvorde, where a carriage can be obtained.

I started on this little pilgrimage on a bright afternoon towards the end of October. Overhead was a sky such as Teniers (whose skies are not the least beautiful portions of his pictures) would have loved to paint, deep blue, dotted over with fleecy clouds shaded with delicate violet. The road near the farm seems to have been untouched and unmended these hundred years, to judge by the deep ruts in which the carriage occasionally stuck fast. Old Samuel Ireland, generally to be relied on, has given a very false account of Dry Toren; for he says, in his "Tour in Flanders," that not a vestige remains of this château; the vestiges, on the contrary, are considerable, consisting of a large portion of the house built and inhabited by Teniers, and even the room which local (generally trustworthy) tradition points out as the one in which he painted remains; this is a small loft with one window over the gateway which has a most Teniers-like and picturesque high roof on its top. This part of the building is in the state in which Teniers left it (not probably from any regard to the painter, whose name is hardly remembered, his grave at the neighbouring church of Perck being unmarked by even a stone), down to the old wooden iron-clamped shutters, and a door which is almost as battered as that of the farmhouse at Hougoumont.¹ The successor of Teniers, a good-natured farmer, showed me into his house, which still retains the heavy-beamed old ceiling and open fire-places before which the painter and his friends have often sat. A very little imagination is required to people this room (now the farm kitchen) with the boors and boresses he loved to paint; the buxom maid with the well-fitting cap and kirtle scrubbing at a dish; and near her the

¹ In one of his most celebrated pictures this door has a large Austrian eagle painted on it, but the Imperial bird has taken its flight from this old door in significant token of the departure from the Netherlands of the dominion of the power which it represented.

"habitues" of the tavern, wrangling over their cards while inhaling tobacco and tossing down huge flagons of old Rhenish. Not long ago in removing or altering some room in the principal part of this building a quantity of fine old stamped leather, with its face turned to the wall; was found; it had probably been considered as dirty rubbish by the farmer and removed, and on the back of the leather a layer of ordinary wall paper covered with some hideous pattern had been stuck on. This paper in time being out of repair was torn off the walls, when the fine old figured leather, which undoubtedly had been placed here by Teniers, appeared, but it was then in fragments; however, portions of these were saved and are now at the shop of a dealer in objects of art at Brussels, probably the only relic of the interior decorations of Teniers' old château.¹

Within sight of the hideously modernized church at Perck—under the pavement of which lie the bones of David Teniers without any sign to mark the spot (I searched diligently, but of the few old grave-slabs within the church none bore his name)—is another building which should be visited by all who appreciate talent and genius; this is the château of Steen, the country house of Rubens. Although near Perck there is no road between it and the village, and the easiest way of going to Steen is to leave the train at the station of

¹ Mr. Smith in his admirable notice of the "Life of Teniers" (Part III.) alludes to Dry Toren as follows:—

"His residence at the village of Perke (or Perck), situate between Malines and Vilvorde, at the house known as the Château of the Three Towers, was the constant resort of company of distinction; and no stranger of any consideration arrived in Flanders without visiting the entertaining artist. It was in this neighbourhood that he studied his village feasts and fairs; and it was here that he painted the greatest number of his best works. It was also at this place that Prince John of Austria condescended to lay aside the punctilious etiquette of the German court, to become his scholar, and live with him on terms of the utmost familiarity."

Eppeghem (the last on the line going from Mechlin to Brussels before Vilvorde); from that place it is not more than a mile by the carriage road, on the right of which is Rubens' château; it stands almost within a hundred yards of the high road.

A quaint old moated place is this château, a mixture of fortress, farm, and castle all in one; a deep and wide moat, now dry, surrounds the house and garden. You cross a roughly-paved bridge which spans the moat and which leads up to a wide-arched gateway; above this is an empty niche which gives the idea of its having been formerly a monastic or conventual building; the old wooden door beneath this archway is grey with age, iron studded and richly nailed, around are loopholes, and above, the openings in the masonry for the heavy portcullis. All about this great gate proclaims the fortress, or at least the necessity of defence when the building was erected, early probably in the sixteenth century.

Passing beneath this you enter a small hall, now converted into a coach-house, a flight of wooden stairs with heavy balustrades on the right leads to the interior of the house, of which I could not get more than a glimpse through a rusty keyhole, as the farmer knew not a word of French, and probably if he had he would not have let one ramble over the house. This was all I could see of the interior. The garden front looks south, and amply repaid the trouble of the visit; although much neglected, the flower-beds are still marked out in the formal shapes in vogue in the time of the artist, these were full of those old-fashioned flowers, worth all the hothouse plants in the world, the kind of flowers that Bacon loved and Shakespeare sung, these and many more were in full bloom, and on the old walls of the house vines, figs, and pear-trees grew in wild luxuriance. Among them is a huge pear-tree that completely covers the base of a turret-topped tower, and rejoices in a stem which three hundred summers at least have

warmed. In fact, it is a garden in which to pass a dreamy day, and with half-closed eyes to watch a handsome pair stepping out into this old pleasance; the cavalier of handsome features and ruddy hue and beard, on whose arm leans a lovely but somewhat stout dame with golden tresses and ruby lips, before them frisks a little maiden, her white dress all covered with blue bows and her little head thatched with a flat little straw hat; they pass on and are soon out of sight, having reached a covered green walk, but we have only recalled to our mind that group at Blenheim, where the Rubens family still can be seen as when they passed their happy summer days so long ago in this very garden of Steen: that indeed is a picture which has been the admiration and despair of every modern portrait painter.

The trellis walk is still here, at least there is one which, if not the one under which the Rubens family have passed, probably occupies the same spot. Time has, indeed, dealt tenderly with this old château of Steen, and even those greater enemies to what is interesting in art or building, the white-washers and masons. Restored it has not been, there are patches of white about the old red walls, but these only serve to heighten the effects of the fine tones of the old brick of the building; the purple tiles and golden-lichened scarlet bricks match well the green-grey old stones that form the base of the building. It can be but an idle fancy, but the greatest colourist that this world has seen seems to have here left a shadow of his old magic brush upon his old country house; even the flowers here appear more brilliant, and these ruddy apples that cluster above the thick-stemmed old fruit-trees seem brighter than the fruit in other gardens. But I was lucky in my day for seeing Steen, for on that afternoon there was brilliant sunshine, and perhaps were one to see Steen on a dull wet day the illusion would be dispelled, and the old name of Rubens appear but a deserted old farm house.

I should little envy anyone who would not think the trouble of seeing Teniers' house at Dry Toren, or that of Rubens at Steen, repaid by what is left of these old haunts of the great master and the equally (for in his line Teniers was never surpassed) great pupil.





THE OLD PALACE, BRUSSELS.

THE museum of paintings by the old masters in this town, situated in a tumble-down old pile of buildings, in a huge straggling place known as the Old Palace, has a few interesting pictures principally of what Sir Joshua Reynolds called "the Gothic style," namely, the earliest productions of Flemish art. Besides these are some fine specimens of the golden age of painting in this country, that of the seventeenth century, including seven by Rubens; these, however, I could not see, as they were in the part of the building now undergoing restoration, or rather transformation, as it is the intention of the government to erect an entirely new gallery to contain this collection. I therefore saw this collection under disadvantageous circumstances, many of the principal paintings being closed to the public, and the others in ill-lighted rooms; I was also unlucky in being unable to obtain a catalogue of these paintings, this work being out of print.

I had the satisfaction of the testimony of Reynolds that these seven works by Rubens were not by any means among his best works, in fact, they are considered to be nearly, if not entirely, by his pupils. I can necessarily only give a description of the paintings I saw, and as these are soon likely to be placed in a

better situation, I shall only give the numbers of the respective paintings, the subject, and the name of the artist. I hope, however, on a future occasion to make my notice of this collection more complete. Amongst the best of the "Gothic school" are the following:—

15. Triptych, by Mabuse (J. Gossaert). In the middle compartment, "Mary Magdalene anointing the feet of our Saviour;" the background of extremely rich architecture. On the left screen the subject is the "Resurrection of Lazarus;" that on the right the "Magdalene received into Heaven;" at the foot of this compartment is the portrait of a kneeling bishop, probably that of the donor of the painting. In many parts this painting is equal to the celebrated altar-pieces by this artist representing the "Wise Men's Offering," formerly in Flanders, where it decorated the private chapel of the Archduke Albert, since in the Orleans Gallery, and now at Castle Howard.

34 to 41. Seven paintings on panel, representing scenes in our Lord's life, beginning with the Annunciation, and ending with the Entombment, by the younger Roger Van der Weyden, all of great merit and high interest.

24 and 25. **John Mostaert.**¹ Two of this remarkable painter's works, who was, as many of the good early painters, a native of Haarlem; these are capital works, of great charm and warmth of colour; the "al fresco" repast of the two monks, 25, on the left panel (with a fine landscape background), and the interior in 24, of a hall or kitchen, in which the different utensils and details are admirably rendered, would make the picture alone of interest, were it not still further enhanced by the capital drawing of the figures; but what the meaning of these two works is I am at

¹ John Mostaert was born in 1499, and died in 1555.

a loss to discover. This artist's best picture is at Bruges.

20. "The Last Supper," by Lambert Lombard (better known as Sustermand),¹ one of the early painters of Liège, an admirable little work of superb colour, reminding one of Mabuse (whom he is said to have first studied under). This painter followed our Cardinal Pole into Italy, where he became inspired by the works of Andrea del Sarto, the two styles of the great Fleming pre-Raphaelite artist, and the ease and grace of Del Sarto are curiously blended here, but the styles clash unpleasantly, and he has neither the exquisite finish of his first, nor the freedom of his last master.

33. Roger Van der Weyden. An admirably painted weeping head of the Virgin, full of expression, the velvet drapery around the head has the usual finish and beauty of this painter's works.

Besides these there are about thirty of the works of early Flemish masters in the first apartment, mostly by unknown hands, and, with the exception of a few portraits, all of a religious character, and probably once belonging to churches or other ecclesiastical buildings.

In the next room, over the fireplace, is a remarkable painting by Joachim de Patenier,² "A Dead Christ supported by the Blessed Virgin;" the corpse is fearfully attenuated, a striking contrast to the representations of this scene by the later artists, especially by Rubens, perhaps the above is the truest of the two; on either side of the two figures are three little circles

¹ But this has been proved a false appellation. The painter of this picture was born at Liège in 1500; he studied in Italy, in the school of Andrea del Sarto. He died in 1560.

² This artist was born at Dinant in 1480. He was principally known by his landscapes. He is said to have been a friend of A. Dürer. He died in 1548.

enclosing paintings of scenes in the life of our Saviour. Notice the large two-handed sword which pierces the right side of the Blessed Virgin: it is one of the earliest representations of the kind.

21 to 23. Portraits by Memling.

14. A fine painting, by Van Eyck, of the "Adoration of the Three Kings."

16. **Jacques Grimmer.** A triptych representing scenes in the life of St. Eustace. Jacques or Jacob was born at Antwerp in 1510. The date of his death is not known.

4 and 5. Two good portraits in the style of Holbein, by Bartholomew (or Abraham) de Bruyn, a native of Antwerp, born in 1540.

29. A very beautiful little "Ecce Homo," by Martin Schoen, who was painter, engraver and goldsmith, all in one. Born in 1420 at Culmbach, in Franconia. He is styled by Bryan "the father of the German school of engraving." His paintings are extremely rare, and always of great beauty.

19. **Holbein.** A fine little portrait of a man in a black hat and cloak, in his hand a book, and in front of him lies a dog. As in so many of this painter's portraits, the background is of a transparent green colour.

25. **Bernard Van Orley.** A triptych; in the central compartment the Entombment is represented, the side screens contain the portraits of the donors and their children. This is one of the finest works that I have seen by this famous old Brussels artist; besides the general richness of the colour, and the dignity of the portraits, and the composition of the central group, the deep expression given to the weeping Maries is very remarkable.

21, 22 and 23. Portraits by Memling.

14. A fine "Adoration of the Three Kings," by the Van Eycks.

26. B. Van Orley. "A Holy Family." Very Italian in treatment.

18. A double work by Martin Hemskerck, "The Flight into Egypt," and the "Crucifixion;" dull and heavy in colour.

30 and 31. Two very large works by a very remarkable early master, Dirk Van Haarlem (also known by the name of Dirck of Louvain). Some of his finest pictures are in the cathedral of Louvain, in which town he is supposed to have passed most of his career. He is also sometimes called "Theodore Stuerbouts."¹ He is one of the early masters whose life and even name have given endless cause of discussion to writers on art: his father, Hubert, and Theodore's three brothers all painted: the consequent confusion has been endless.

These two fine works prove what a great painter Bouts of Louvain was, one regrets the subject—"the false testimony of the wife of Otho III."

Between these hangs, 13, Van Eycks' celebrated screen, with the life-size figures of Adam and Eve on them, a portion of the great painting of the "Worship of the Lamb," at Ghent.

They are the finest and earliest studies from the nude produced during the middle ages; the colour is superb, and the finish is wonderful, although wanting in dignity and beauty of form, especially Eve; the heads, however, are noble. Above (painted in grisaille) Adam, is the sacrifice of Abel; over Eve, his death.

There are about fifty more early works here; most

¹ This seems to have been the real family name of this artist, and his name generally is written thus in old catalogues andographies.

of these are nameless, but of those whose authors are known, I have not omitted, I think, any of interest.

According to the present arrangement the third room contains the following :—

To the right of door, two fine portraits by Martin de Vos, 341 and 342 ; screens from some altar-painting, these are extremely fine.

Above these is 165, a Michael Coxcie's,¹ the Saviour crowned with thorns.

On the same wall are two remarkably fine panels (11 and 12) of a Madonna and Child and a monk, by Carlo Crivelli, a Venetian painter of the fifteenth century.²

Near these are five paintings on panels, of extraordinary finish and brilliancy, by Bernard Van Orley ; the three in the centre represent scenes from the life of Job, the left and right wings represent the parable of Lazarus and Dives.

17. A large triptych representing the Crucifixion, by Jan Van Hemessen,³ a poor imitator of Quentin Matsys.

381. Remarkably fine life-size half-length male portrait by Bernhard Van Orley. The unknown personage wears a cap and holds a glove in his hand.

2. Peter Breughel. "A Village fired by Soldiers." Snow on the ground. Very spirited, and a fine example.

3. Another Breughel. Full of devils, whom he so often introduced into his works, whence the sobriquet of "Hell-fire Breughel."

¹ Michael Coxcie was born at Mechlin in 1497. Studied under Van Orley, and afterwards in Italy. He died in 1592 at Antwerp.

² Since Mr. Barker's death our National Gallery has become rich in this painter's works.

³ Jan Van Hemessen flourished in Flanders in the middle of the seventeenth century.

366. **Lucas Cranach.** A remarkably fine small portrait of Dr. J. Scheuring, a most unkempt professor. The pictures contained in the other rooms are of the later Flemish school; among these are some admirable works by the great Flemish and Dutch painters of the seventeenth century, foremost of these is a very large and important Teniers (389), a village festival in which he has introduced portraits of himself and his family. The view of Dry Toren on the left, with the artist's fine portrait in the foreground, adds to the interest of this fine work. Bought from a family for whose ancestors it had been painted by Teniers: this picture cost several thousands, and, although undoubtedly the finest work of this artist in Belgium, it is inferior to the large one in the collection of M. Steengracht at the Hague, and to many in private collections in England. This picture is signed and dated 1652.

Here is also another capital work by Teniers (324), a group of eight figures of both sexes at dinner, it is one of his most transparent little works; 325, "An Alchymist," is also a superb little specimen.

Jan Steen has a few, but all excellent works, here; the best a famous one, known as "L'Offre Galant" (388): the presentation by the gallant to the buxom dame in the centre of the picture has a "double-entendre" which convulses all the actors in this scene: it is superbly painted, and is in as fine a state of preservation as any by this artist that I have seen.

This picture has often been engraved, and was much admired by the Parisian connoisseurs when in their capital in the early part of the century.

378. Also a fine Jan Steen, "The Rhetorician:" the attentive faces of the listeners are wonderful in their expression; that of the boy gazing up at the man reading is as comical as anything that Hogarth ever produced.

32. "Le Roi Boit." Another Steen, but less important than those above.

232. **Nicholas Maas.** "An Old Woman Reading." A very fine work.

A greater artist than Maas is well represented in the superb male portrait 277, dated 1641, by Rembrandt. This is the companion to the lady's portrait at Buckingham Palace: they are both painted in his most careful and finished style, and this head reminds one somewhat of Tulp's scholars in the famous "Lesson of Anatomy," at the Hague, although this was painted nine years after the one at the Hague. The rather melancholy expression of the face, and even the hair and features, are not unlike those of the Burgomaster Six in his portrait by the same master at Amsterdam.

We have here also an admirable Frans Hals, almost a miniature painting in size; this little cavalier (251) lolling back in his chair and twitching his riding-whip, is full of life and character. Of portraits by Flemish masters there are fine specimens in Nos. 268, by Pourbus, and 192, a half-length of a distinguished-looking Italian in black; being somewhat feeble in execution it is probably an early work of the artist.

I had the good fortune of being allowed to see the latest purchases for this Museum before I left Brussels, which to see would be worth coming from England alone: they are kept in a private part of the building until the new portion of the building is ready. They consist of two portraits by Rubens and one landscape by Hobbema. The portraits represent a superbly costumed lady and her husband, of the family of Beaufort, of "kitcat" size and painted on panels. Nothing can exceed the delicate beauty of the flesh tints or the brilliancy of the colours; in fact, they seem to me to contain all the superb qualities without any of the defects of the painter.

The landscape is of a wood, and unusually large for

Hobbema, but it seems to have been much repainted in parts.

There are two fine sketches among the other paintings, one (293) by Rubens, of St. Ursula's martyrdom, the other by Jordaens (219), for the large fresco in the "House in the Wood" near the Hague, representing the allegorical triumph of Prince Frederick Henry of Nassau: like so many artists' sketches and first ideas, this is infinitely better than the finished work.

186. Will charm admirers of Gerard Dow's candle-light effects. This highly-finished little painting of an artist copying a statuette is interesting as being one of the oft-repeated self-portraits in which Dow delighted.

Among many first-rate landscapes the following should be observed.

296. A superb Jacob Ruysdael, "View of a Wooded Valley," with figures by Adrian Van de Velde.

124. J. and A. Both. Very fine and although not nearly so large a work as the one in the Van Hoop collection at Amsterdam, reminds one much of it.

390. A good little Van de Velde.

373. Karel du Jardin. "Landscape." A herd of cows in foreground, with ruins on the right and a stormy sky to the left, he has not failed to give some of his intense blue to the sky above. Altogether a superb example.

351 and 352. Both small, but very good, Wynants.

180. Albert Cuyp. Cows. Very good.

326. A charming little landscape.

254 and 382. Capital A. Van Ostades, especially the one with the woman at her spinning-wheel.


Philippe de Champagne's portrait, by himself (152), deserves attention; this is the only one of a room full of his paintings that I saw here, the others being stowed away during the repairs of the building.

The transition state in which I saw this collection—many of the best pictures being removed—must be my excuse for so meagre a notice. At some future time I hope to return and describe more accurately this interesting gallery.

I regret the more that, owing to the temporary situation of these paintings, I have been unable to follow the plan of describing them in the order they hang, as I have attempted to do in the other galleries, consequently this notice has none of the merits and all the drawbacks of the ordinary catalogues of Holland and Belgium, which give the visitor trouble and loss of time in searching for the numbers and names of the various works contained, as much as if he were unravelling the mysteries of a railway guide. They often, I have found, give more trouble than the information is worth when obtained.

The next gallery to be described will be free from this inconvenience, as the position of the paintings in the Arenberg collection is not likely to be soon altered.

THE ARENBERG GALLERY.

 THE collection at the palace of the Duc d'Arenberg owes its origin to Prince Auguste d'Arenberg, who, as Comte de la Marck, played a somewhat famous part during the great French Revolution (and whose correspondence with Mirabeau between 1788 and 1791 has been published.) Since his death in 1833 it has been added to, but the principal portion of the collection was gathered during the early years of the century.

Placed in a long narrow gallery, with only a row of windows facing the pictures, this collection is not seen to advantage, and, like most private collections out of England, it has no catalogue. The author of the "*Musées de la Hollande*" has written an interesting notice on this collection, but in a somewhat rambling style. I shall only aim as heretofore at pointing the dots (to use a Gallic phrase) over the most noteworthy works on these walls, commencing this time on the left of the entrance door.

Teniers. "Old Peasant with a Bagpipe." Not remarkable.

Rembrandt. The only example here. "Tobit restoring his Father's sight." Signed and dated 1636, the last number is almost illegible. The Book of Ruth and that of Tobit seem from the number of paintings and etchings Rembrandt has left of incidents in them to have been great favourites with him; they are almost innumerable.

M. Bürger draws attention to the fact of this little painting having been painted over a gold ground, probably this was a preparation used to heighten the effect of the painting.

No one can afford to do now what Sir Joshua Reynolds is said to have done with some of his examples of the old masters, namely, to remove the paint until he came to the preparation on which the paintings had been made, in order to discover the secret of how the effect was produced; if he did so, probably the result was not worth the experiment, and he had better have contented himself with exclaiming, as he did on seeing some portraits by his great rival, "I cannot conceive how the fellow gets the effect."¹

¹ It is ascertained that Rembrandt did use a preparation of ground gold, over which he then glazed the deep olive brown in those parts of his paintings where the shadow was required to be of the deepest and of the most effective character.

Above this Rembrandt hangs a landscape by Ruysdael, and near it a painting representing a sandy foreground, like some large rabbit warren, above it are trees with a great expanse of deep blue sky, flanked by heavy, round white clouds; looking at this you at first think it a Karel du Jardin, but the foreground is more like a Wynants. You may assign it to whichever artist you like, for this fine spirited work has no name attached to it.

Van Craesbeck. "The Interior of the Artist's Studio." He is sketching a group of peasants who are playing and singing.

Close at hand is another Ostade, a single figure of a peasant smoking, leaning out of his cottage door.

Above this notice a good Wouwermans, and near it one of Ruysdael's cascades.

Observe a fine landscape, evening light, with cattle in foreground, by Adrian Van de Velde. This fine work was bought for 455 guineas forty years ago; it would now fetch at least double that sum.

We now come to one of the gems of this collection, Paul Potter's picture of two dun-coloured cows by a stream, and close by, a first-rate Everdingen, of a waterfall; here also is a very fine Peter de Hoogh, one of his charming interiors, with a glimpse through an open doorway, his usual tile-floored passage in front; the mother and child the principal figures. Altogether a very beautiful little picture.

We next come to one of Nicholas Berghem's lovely Italian scenes, and near it the only Metsu here, "The Billet-Doux," a good example.

Next in order, and "on the line," is a famous Jan Steen, "Marriage of Cana." "One of this master's most notable productions," says Kugler; "it is nearly the same size as the celebrated nameless Steen at the Hague, generally called 'Representation of Human Life,' but contains more figures; in both paintings a

large green curtain covers the upper portion of the picture. Steen was as little fitted to treat of such a subject as Hogarth; the most important personage here is a gross representation, as might be expected, but the grouping of the figures is admirable, the colouring superb, and the general effect excellent."¹

We now come to some portraits attributed to Rubens, who is very poorly represented in this collection; the best is a small portrait sketch, a profile which is supposed to have been made for the large group of portraits by this painter in the Pitti Palace at Florence, with which this sketch corresponds; the portrait is that of Hugo Grotius. The background, which has been much repainted, contains a bust, also repeated in the larger work. The two life-size portraits near this sketch of Philip II. and a monk are but inferior copies after Rubens.

An old woman's head (said to be the mother of the artist) by Gerard Dow is not amiss; it belonged formerly to Prince Lucien Buonaparte. Van der Heyden's view of Amsterdam, with figures by Adrian Van de Velde, is an exquisitely finished little picture.

Next is another fine Both; a fine Brekelencamp, "The Lesson;" and below a capital little Teniers, "Peasants playing at Bowls," in his sharpest and most transparent manner; and near it a capital Adrian Brouwer, the interior of an alehouse,—there is a duplicate of this at Dulwich.

Three Watteaus in a row, but early works, and not good examples. All these were painted for the Arenberg gallery; the best Watteaus are to be found, not in his adopted country, France, or in Belgium, but in London. He may be said to have been the last of the original geniuses of the seventeenth-century painters.

¹ Steen painted this subject twice; one of these belonged to the collection of the Duchesse de Berri, this one was formerly in that of M. Nieuwenhuys.

Watteau was as true a painter of nature as he saw it as was Teniers, only that the latter painted nature as he saw it in the open fields, while Watteau's was that of the scenes of a theatre, of the stage, stagey.

Above these Watteaus hangs a fine Nicholas Maas; and near it another Teniers, a little monk "of orders brown;" below this again is a good Mieris.

We have now finished with the pictures which hang on the wall facing the windows. Between these, and of course very ill seen, are hung a few pictures, many of which do not deserve a better light, but the following are worth notice:—

Sketch by Rubens. An allegorical subject, the cupids very spirited and beautiful.

A little landscape by "Velvet" Breughel, which reminds one a little of Wouvermans.

Opposite the entrance door hangs a most interesting little portrait of Marie-Antoinette by Kokarski. An inscription in the handwriting of the creator of this collection (written on the back of the picture in his own hand) says the artist was in the prison of the Temple twice as a National Guard, and, being a painter by profession, and having also begun the Queen's portrait in 1780, was enabled to paint this portrait partly by the aid of sketches made on the spot, partly from recollection.

I know no representation of this unfortunate Queen which comes up to one's ideal of that noble presence more than this little portrait.

Kokarski made several copies from this painting, there is one nearly life-size which belongs to Mr. Danby Seymour; with the exception of size, it is a replica of this one.

At the extremity of the gallery, facing the windows, are two of Frans Hals' easel portraits; one, an elderly man in the act of emptying down his throat a beaker of wine, which he holds in his right hand, while with

the left he raises his broad-brimmed hat; this portrait has all the "bravura" and dash of Hals' wonderful brush. The other, an inferior work, represents two children singing. M. Bürger, in his notice of this collection, attributes this picture to a son of Hals, and I believe he is right in thinking so.

Near these is another cattle subject by Adrian Van de Velde, and by its side a capital little Teniers, "The Mussel Merchant."

By Van Dyck,¹ a family portrait, poor in colour.

A superb William Van de Velde, "Le Coup de Canon;" the effect of the sunset over the still water, with the salute just fired, which has belched out a column of smoke, is in Van de Velde's happiest manner. The Jan Van de Capelle next to it is a worthy companion.

Near these two fine "sea-scapes" is a superb Wouvermans, "The Horrors of War." This picture was originally in the Hesse-Cassel collection; it was taken to Paris by the French army, and formed part of the gallery at Malmaison, and was sold there the year after Waterloo for 10,000 francs. As a battle-piece it is Wouvermans' finest, but one prefers his scenes of peace.

Two more Teniers, small pictures of boors, of no great merit.

Near these is a fine winter scene by J. Ruysdael, and beneath it a fine little landscape by Wynants.

An early Albert Cuyp of "A White Horse in a Stable," and above the entrance door, a view by Berckheyden of the courtyard of the Old Bank of Amsterdam. This, a fine work, but inferior to the same subject differently treated in the Museum at Rotterdam, completes this notice of the finest private collection of old masters in Brussels.

¹ A superb equestrian portrait of this same Prince d'Arenberg in England; the head here, I fancy, is but a copy of it.

THE DUBUS GALLERY.

NEXT in value to the Arenberg collection of old masters at Brussels is that of the Vicomte Dubus de Gisignies. This collection is contained in a small but admirably-lit gallery, which has evidently been built for the purpose of displaying this collection to the best advantage.

Here is a fine Teniers, one of his oft-repeated "Temptations of St. Anthony;" a lady in a black silk gown, her back turned to the spectator, is evidently the particular stumbling-block placed in the saint's path of virtue.

In no collection that I know is Gonzales Coques seen to such advantage as here. There are five admirably painted heads (male) in the costume of the middle of the seventeenth century, illustrating the five senses; they are almost equal to Frans Hals in vigour and spirit.

Here, too, is a very interesting painting by Albert Cuyp,—the last subject one would expect from his hand,—an "Interior of a Church," with many figures.

Adrian Van de Velde has also a singular work here, namely, a winter scene with sledges, beautifully painted.

Van Goyen has an admirable little sea-piece, with a glorious sky of grey rolling clouds.

Van Dyck is well represented with some of his life-like little portraits in monochrome, probably intended as a guide for the engraver, or for his own matchless etchings.

Here is also an admirable work by that almost unknown pupil of Brouwer's, Joose Van Craesbecke.


Here are also a pair of superb portraits by Theodor de Keyser, whose little masterpiece at the Hague has already been noticed; the pair here are dated 1639-40, and are among the finest works of this great and rare artist.

Here is also a remarkable family group of portraits by Frans Hals, but somewhat stiff in composition, and without his usual freedom of touch and life-like expression.

Snyders is well represented in a large and spirited group of game and fruit, and Paul de Vos has a spirited stag-hunt, which would make a fine pendant to the Snyders in a great hall or staircase.

A large landscape by Lucas Van Uden reminds one both of Rubens and of Koning.

THE PICTURES IN THE PALACE OF THE KING, BRUSSELS.

HE King's Palace, a large, straggling, and uncouth building, contains half-a-dozen pictures of merit. A superb Hobbema, acquired by his present majesty; a fine study by Rubens of young lions for his large picture of "Daniel in the Lions' Den" at Hamilton Palace; two fine portraits by Van Dyck—one of Du Quesnoy the sculptor, the other of Paul de Vos the painter, of which Van Dyck has left a fine etching; and two small groups of children by Frans Hals, reminding one not a little of Hogarth.

MODERN PAINTINGS AT THE PALAIS DUCAL, BRUSSELS.

THE Belgians, who never lose an opportunity of copying their neighbours the French, have turned this most uncomfortable-looking habitation into a joint gallery of painting and sculpture, and the former residence of William of Holland has shared the fate of the former palace of Marie de Médicis in Paris. The Palais Ducal is the Luxembourg of Brussels.

Beginning on the first floor, in the room to the right, we find two immense cattle subjects by Louis Robbe, of which the one on the right as we enter is infinitely the best; the companion is a feeble imitation of Paul Potter's "Young Bull" at the Hague. In the next room is a fine landscape by Th. Fourmois. In the same room is a notable animal painting by Joseph Stevens, "A Dog Market," size of nature; the puppies are very excellent. Next is a very remarkable work by a remarkable artist, it is named "Folie d'Hugo Vandergoes," and the artist is named F. Wauters.. Space forbids attempting to tell the subject of this painting, one can only regret that this very promising young painter did not select a better-known historical subject; he is now employed on a famous scene in the history of his native country, and I believe he is the "coming man" of the Belgian high-art school; with all his deserved success, and in spite of his youth, he appears to be one of the most modest and unassuming

of artists; if his life is spared his career will be a brilliant one.

The third room is filled with chalk drawings and water-colour pictures; here is a fine work by Decamps, and a good cattle piece by Roelofs.

Fourth room—a fine picture by Verbeekhoven of a storm-frighted flock of sheep, this painter's chef-d'œuvre. Two sea-views by T. J. Clays, who is certainly at the head of the Belgian school of sea-painters. "Roman peasants at work"—surely a rare occurrence; this very spirited picture, by André Hennebicq, was painted *without* the use of a brush, his palette knife being the instrument.

In the fifth room is another fine wooded landscape by J. Fourmois.

The sixth room contains another pair of Clays' marine paintings, and a pleasing skating scene by A. Dillens.

In the seventh room is a fine old man's portrait, by F. Simonan, and a popular work by one of the art professors, A. Robert, of Brussels, the subject, "Robert Signorelli painting the Portrait of his Dead Son."

More dogs by J. Stevens in the next room, and a large work by J. Cermaks—two Circassian ladies in trouble (having been taken prisoners), their faces are very beautiful, but it would have made a better picture had it been on a smaller scale.

In the ninth room are some of Baron Leys' early works, the interior of a church with many figures, very unlike his later and pre-Raphaelite style of work; an example which is here is evidently a study for one of the frescoes in the Town Hall at Antwerp. In this room also one of J. Willems, a soft and highly-finished painting, representing the "Toilet of a Bride," and a fine street scene in Brussels by F. Stroobant.

In the tenth room is one of J. Baptiste Madou's most important pictures, the "Trouble-Fête," an incroyable who has evidently invited himself to a rustic festival. I had the pleasure of seeing this remarkable artist,

who, although now more than fourscore years of age, works as hard and as well as when he was forty. Those who admire Madou's charming works, which are so full of grace, charm, and humour, would do well to see the collection of his water-colour sketches at the Fodor museum at Amsterdam, and the decoration by his own hand of his dining-room in Brussels. In this room is a very beautiful large landscape by J. Van Luppen, representing an early morning mist rising from a lake amidst trees and hills of extreme beauty and brilliancy. There is also in this room one of Louis Gallait's most painful subjects, "*Jeanne la Folle*," a small repetition of the large picture belonging to the Queen of Holland. A "still-life" picture must not be passed by; it is of a cluster of grapes with scarlet and golden leaves, by J. Robie. "*The Politician*," a very animated group a little in the style of Leslie, by A. Markelbach, also deserves notice.

In the eleventh room is a capital cattle piece by J. H. L. de Haas; and a somewhat stiff and Leys-like picture of a group of church-going patricians and plebeians in the fifteenth century. "*A Winter Morning*," by Felix de Vigne, is fine.

In the twelfth room we see Gallait's oft-repeated half-starved fiddler; the head is like Napoleon when first consul, the colouring somewhat too brown. A fine church interior by J. B. Van Maer. A scene from the life of Van Artevelde, by F. Powels, another of Baron Leys' imitators and disciples. "*Interior of St. Peter's during a Fête*," an ambitious imitation of David Roberts. A lady in pink, by Alfred Stevens, a marvel of millinery; and a fine full-length life-size portrait of the late King Leopold, by L. de Winne, complete this short notice of the collection at the Palais Ducal of the works of modern Belgian artists.

M. VAN PRAET'S COLLECTION OF
MODERN PICTURES AT
BRUSSELS.



VAN PRAET has a small but very beautiful cabinet of modern works principally by artists of the French school of the first half of this century.

Several Decamps, the finest is an "Ecce Homo" of great power and wonderful effect; several beautiful landscapes by Rousseau; several early Meissoniers, one of a barricade after its destruction, of extraordinary power and truth, some thirty corpses in every attitude of sudden death are grouped as only Meissonier could group them; above this group rises a pile of bloody paving-stones, and behind this ugly heap an old street of Paris is dimly seen in the early twilight: that there is no exaggeration in this ghastly little picture one who has witnessed a similar scene can attest.

Considering the encouragement that has been given to art for so many years in Brussels, it is rather disappointing to find so few collections of ancient and modern works; those we have sketched are certainly the best. But although not famous for public or private galleries, this town is the modern Athens for painters: to prove this it is only necessary to visit the scores of artists who are located here, each in his own house, and not living in the Bohemian fashion of their brothers at Paris; Brussels, in fact, is the paradise of painters, and Madou, Gallait, Wauters, Clays, and many other painters, are the pride of the city, living as princes, and as courteous as such are supposed to be,

and make welcome the lover of art, whoever he may chance to be.

The eccentric if not insane Dinant painter, Wiertz, left his colossal paintings to the city of Brussels; these are contained in a huge gallery in the street named after the artist. They are a mixture both of Fuseli's and Blake's style of painting with a dash of Gustave Doré's introduced, but they appear more the creations of the maddened brain of an opium-eater than of those of a sane person: this museum may truly be called a chamber of horrors.

My task now draws to its close, for with Brussels ends all that is worth seeing either in public or private collections in Belgium.¹ I of course do not allude to the churches or to a temple dedicated to the early days of painting, that of the Hospital of St. John at Bruges, but after the museums of paintings have been seen at Antwerp and Brussels, there remain for study but a few quaint old paintings in the Academy of Bruges (of which by far the best are a couple of J. Van Eyck's, one a Holy Family, with St. George and St. Donatus, the other the very beautiful little portrait of the artist's wife), and, at Louvain (which well deserves a visit, not alone for its incomparably beautiful Town Hall, which resembles a precious reliquary in stone), the interesting paintings by Dirk Van Haarlem and Quentin Matsys in the church of St. Peter.

¹ At the château of Bellecœuil, which has been in the possession of the noble house of the De Lignes for nearly a thousand years, is an immense collection of portraits of the ancestors of that house. Never, except at Woburn or at Petworth, have I seen such an endless row of family portraits, commencing with the earliest days of the art down to the present day; but these portraits at Bellecœuil are more personally interesting to the descendants of the family than to the artist. I must, however, mention one of historical interest, it is a life-size full-length group of Charles I. and Henrietta Maria represented as walking in a garden. The local tradition is that Van Dyck painted it. I know of no engraving or copy of this interesting work.

RUBENS' PICTURE AT ALOST.

ALOST contains in its church dedicated to St. Martin, a superb series of paintings by Rubens, illustrating scenes from the life of St. Roch. These and those by this artist at Mechlin are the best preserved of any of this colossal painter's works that I have seen in Belgium.

What adds much to the superb effect of this altar by Rubens at Alost is that the frame (superbly carved in oak) was designed by Rubens.

One is glad to hear that these inestimable altar-pieces are so arranged that in case of fire they can be removed out of the church at a moment's notice.

VAN DYCK'S "ST. MARTIN," AT
SAVENTHEM.

ANOTHER church within a short distance of Brussels deserves a visit, that of Saventhem, which contains Van Dyck's copy, or rather repetition, of St. Martin's act of charity, as represented by Rubens in his famous picture now at Windsor Castle.

It would be interesting to bring good copies or photographs of these two together.¹ On the whole the Van Dyck appears most carefully painted and finished. It would be still more interesting to know what has become of the other altar-piece formerly in the same church, and in which Van Dyck introduced the portrait of the young peasant girl whose lovely features had made him halt so long on his road from Antwerp to his fame and future fortune.

Both Courtray and Tournai contain some admirable works of art; in the former, at Notre Dame, is Van Dyck's "Elevation of the Cross," this is a disappointing work, and I think has much suffered from repainting.

The modern paintings are not worth a visit in the museum at Tournai, but in its superb cathedral (perhaps the finest church, after the cathedral of Antwerp, in the Netherlands) is the "Purgatory," by Rubens. Apparently this is in portions, very fine, but hung so high and in so bad a light that it is impossible to judge of its merits.

The Town Hall is worth visiting, as it contains Gal-
lait's finest work, "The bodies of Counts Egmont and Horn," a painting which made such a sensation at the Exhibition of 1862 in London.

As for the world-renowned Van Eycks in the churches of Ghent, and the Memlings at Bruges, they are de-

¹ Since my visit to the church of Saventhem I have examined Rubens' "St. Martin" at Windsor, and find that it differs considerably from that by his pupil; it is larger and more freely painted, although not so carefully or brilliantly; besides the figure of the saint, there are two other horsemen and a beggar-woman with outstretched hand, with children clinging to her, omitted in Van Dyck's painting.

Of this picture Smith in his "Catalogue Raisonné" of Van Dyck's paintings writes as follows:—"There can be little doubt that the artist painted this altar-piece previous to his visiting Italy, and that the composition was wholly borrowed from one which he had but a short time before largely assisted his master Rubens to finish."

scribed minutely in every guide and art-book that treats of painting. There is no danger of their being passed by even the most careless of tourists, but as has already been said, we have exhausted the great public and private galleries of the Netherlands, and I fear the patience of the reader, during our wanderings, not without some result and profit, I hope, past acres of paintings and over miles of floor.





BIRTHPLACES OF DUTCH ARTISTS.



NOTICE of the birthplaces of the principal painters whose works we have seen in the various public and private collections may be of interest. Beginning with the Dutch artists.

ROTTERDAM produced Abraham Hondius, born in 1638.

Michael Van Musscher (1645).

The brothers Sachtleven (Herman, 1609).

M. Sorg (1621).

The brothers Van der Werff (Adrian, 1659, Peter 1665).

John Kobell (1782).

And to come to our own time, and to one of the most distinguished of living Dutch artists, Charles Rochussen (1815).

DORT. Immortalized in the history of art as being the birthplace of Albert Cuyp (1605); his father, Jacob Gerritsz (1573) lived close by this town at a

place called Dordwijk. It was the elder Cuyp who instituted the guild of St. Luke in this town. Dort also gave birth to the following :—

Ferdinand Bol (1611).

Nicholas Maas (1632).

Samuel Hoogstraeten (1627).

Hubert Ravesteyn (1647).

Godfrey Schalken (1643).

Peter Van der Helst (1652).

And in recent times, to Ary Scheffer¹ (1795), and the Schotels, John Christian (1787), and his son Peter (1808).

DELFT produced that most laborious of portrait painters, Michael Jan Mirevelt (1598), the mysterious and almost myth-like painter, Charles Fabritius (1624).

Adrian Van der Venne (1589).

Cornelius Peter Deryck (1568).

Arie de Voies (1647).

John Van Goyen (1596).

And last, but not least for merit, John Van der Meer (1632), whose two extraordinarily fine paintings in the Six collection at Amsterdam place him alongside of the greatest artists of his time and country.

HAARLEM. Cornelius Cornelisz (1562), who, like Lucas of Leyden, adopted for his name that of his birthplace.

Peter Lastman (1581).

Adrian Brouwer (1608).

Nicholas Berghem (1624).

The Berkheidens, Job (1637), and Gerard (1645).

¹ There is a fine bronze statue of this artist in the market-place of his native town, while as yet Albert Cuyp has no memorial at Dort; but his paintings, although none exist at Dort, will keep the fame of "the Dutch Claude," as he has been called, green as long as they endure.

The Brays, both born about the end of the sixteenth century.

Cornelius Dusart (1665).

Bartholomew Van der Helst (1613).

Egbert Heemskerck (1645).

The Ruysdaels, Solomon (1616), and Jacob (1636).

Philip Wouvermans (1626). This delightful artist's house still exists on the Bakenessegracht; the landscape painter Decker also lived here, and another artist, of the name of Meyer, towards the end of the last century.

LEYDEN may be called the cradle of art in Holland, as here was born Lucas Jacobs, known to fame as Lucas of Leyden (1494). This town gave birth to even an earlier painter, the master of Lucas, Cornelius Engelbrechtsen (1468), said by Van Mander to have been the first Dutch artist who made use of oil in his painting. But it has the greater honour of being the birthplace of the immortal Rembrandt; here, on the 15th of July, "Hermansz Van Rijn" came into the world in a house formerly in the Weddesteege (Anglicè, "trough lane"), and not, as is usually supposed, in a windmill near this town, although the father of Rembrandt was a miller, and his mother a baker's daughter.

Leyden also gave birth to two other famous artists, Gerard Dow (1613), and Jan Steen (1636).

Gabriel Metsu (1615).

Frans Mieris (1635), and his sons, John (1660), and William (1662).

Otho Venius (Rubens' master), (1556).

Van Slingelandt (1640).

And William Van de Velde (1610), the prince of marine painters.

UTRECHT. Sir Antonio More (1519).

Cornelius Poelemburg (1586).

Gerard Honthorst ("Gherardo dalle Notti") (1592).

The Boths, John (1610), Andrew (year of birth unknown).

The De Heems, the father, John David (1600), Cornelius (1623); also the De Heuschs, William (1638), and Jacob (1657).

AMSTERDAM, whose most famous painter is undoubtedly Adrian Van de Velde (1639).

Carl (or Karel) du Jardin (1640) ranks next, and on a level with him that excellent landscape and forest-scene painter, John Hackaert (1635).

G. Van der Eckhout (1621) is the best "genre" painter of the old Amsterdam school; and, for portraits, Cornelius Jansen (born about 1590). It is a matter of some doubt whether this painter, whose best portraits are in England, belonged to Amsterdam or no, however local tradition places him amongst the artists of that city.

The famous flower painters, the Van Huysums, the father Justus (1659), and the son John (1682), were also natives of Amsterdam, as well as that other but different painter of still-life, William Kalf (1630), the difference being that whereas the Huysums painted a rose to perfection, Kalf did the same for a cauliflower.

The Van der Neers, Arnold, famed for his moon-light effects (1619), and Henry Eglon (1643).

The two Rademakers, Gerard (1673), and Abraham (1675).

The two landscape painters, Isaac Moucheron (1670), and Abraham Stork (1708).

Cornelius Troost (the Zoffany of Holland), (1697).

The two Weenix's, John Baptist (1621), and John "the younger" (1644).

Amongst the moderns, John Henry Louis Meyer (1809), whose sea pieces remind one of Stanfield.

W. Verschuur (1812), a capital animal painter.

Cornelis Springer (1817), whose views, principally of Dutch towns, are full of spirit and excellent colour.

H. J. Scholten (1824), who may be called the Landseer of modern Dutch painters (notice his clever painting in the Fodor gallery at Amsterdam), and Roelofs (1822), a clever and spirited landscape painter.

The HAGUE claims an early and excellent portrait painter in Jan Ravestein (1580), and in Nicholas Vanderheck (1580), one of the earliest landscape painters of the country in which that art was carried to such perfection.

William Wissing (1656), a tolerably good portrait painter, and, in the "tea-tray" line, David Mytens (1636) and Constantine Netscher (1670).

As if it were to make up for the deficiency of old masters, the capital is rich in modern artists born here; amongst the most conspicuous of these are—

William A. Von Deventer (1834), a good sea and landscape artist.

John Adrian Van der Dreft (1808).

H. Van Hove (1814).

Christian Immerzeel (1808), also a landscape painter.

Herman Frederick Carel Ten Kate (1822), whose fine little work at the Fodor gallery is an example of an artist who might be named the Meissonier of Holland.

G. F. J. Van Os (1782), an excellent painter of flowers and still-life.

Andrew Schelfhout (1787), whose charming winter scenes are deservedly popular and valued: examples are not uncommon of this painter's works in many of the public and private Dutch collections.

With Salomon L. Verveer (1813), and Wynand J. J. Nuyen (1813), we close this list of modern artists, some of whom are still living, and prove that

the art of this country, which for so long seemed extinct, has made a new start. There can be no doubt, after seeing the modern paintings of the Dutch school, that it has, during the last half century, made, and is still making, rapid progress. It is a pleasure to see that especially landscape painting (formerly one of the chief glories of the old Dutch school) takes a foremost rank among the works of the living artists of Holland.

From the above list of birthplaces of the great Dutch painters it will be seen that these were principally born in the space which would be included by drawing a line beginning at Dort, and passing along the coast up to the Hague, until it reached Haarlem, then passing across country to the right to Amsterdam, after which, descending to Utrecht, and returning to its starting-place at Dort, would include all the towns mentioned above. This area, equal in extent to about that of Norfolk, has produced more genius and talent in the art of painting than the rest of the whole of Europe (with the exception of Italy), and, if Flanders be added to this little space, more than all the world put together, and this during little more than a period of two hundred years! This is certainly one of the most extraordinary facts in the intellectual history of the world.

The towns which have produced the greatest artists in Belgium are those of

ANTWERP, where Quentin Matsys, born in 1460, Gasper de Crayer (1585), Gonzales Coques (1618), M. Hobbema (1611), F. Snijders (1579), David Teniers (1610); his father was also born at Antwerp in 1582.

Rubens, whose genius has shed so great a lustre over this town, was born, not at Antwerp, but at Cologne, where his father, who belonged to an old family of the former city, had fled during the civil wars in 1577; but Rubens' greatest pupil, and almost rival (Van Dyck), was born at Antwerp in 1599.

MECHLIN, where, in 1584, Frans Hals was born. Hals, however, adopted Haarlem as his home, and there alone can he be thoroughly appreciated.

BRUSSELS, the native town of the two Breughels: the "Velvet" was born here in 1560. Also celebrated in the annals of painting as having been the town where, in 1490, Bernard Van Orley was born.

BRUGES, which claims the brothers Van Eyck, who were, however, natives of Maasyk (on the Maas), who flourished at Bruges in the early part of the fifteenth century. Of the modern Belgian school, some of the best-known names will be found in the notice of the collection in the Palais Ducal at Brussels.





**NAMES, BIRTHPLACES, DATES OF BIRTH AND DEATH,
NAMES OF THE TEACHERS, AND GENERAL
SUBJECTS OF THE OLD DUTCH
AND FLEMISH PAINTERS.**

<i>Name.</i>	<i>Birthplace and date of birth.</i>	<i>Died</i>	<i>Studied under</i>	<i>Principally painted.</i>
Asselyn, John .	Antwerp, 1610	1660	E. Van de Velde	Landscapes
Backer, A. . .	Amsterdam, 1643	1686	. . . . .	Historical subjects
Backhuysen, L.	Embden, 1631	1709	Everdingen	Sea views
Berckheyden, J.	Haarlem, 1643	1698	Self-taught	Architectural subjects
Berghem, N. .	Haarlem, 1624	1683	Van Goyen	Landscapes
Bisct, C. E. . .	Antwerp, 1633	. .	. . . . .	Conversations
Bol, F.	Dort, 1611 . .	1681	Rembrandt	Portraits
Both, Andrew }	Utrecht, 1610 .	1650	Bloemaert .	Landscapes
Both, John . }		1664		
Brakenburg, R.	Haarlem, 1649	1702	Mommers .	Genre
Brekelencamp, Q.	. . . . .	. .	Gerard Dow	Interiors
Breughel, J. ("Velvet")	Brussels, 1560 .	1625	P. Breughel	Landscapes
Breughel, P. .	. . . . . 1569	1625	His father .	Imaginary landscapes
Brize	Haarlem, 1635	1679	. . . . .	Still life
Camphuysen, G.	Gorcum, 1586 .	1626	D. Govertze	Figures and cattle

<i>Name.</i>	<i>Birthplace and date of birth.</i>	<i>Died</i>	<i>Studied under</i>	<i>Principally painted</i>
Coques, Gonzales	Antwerp, 1618	1684	D. Ryckaert the Elder	Portraits
Cornelisz, C., of Haarlem	Haarlem, 1562	1638	F. Porbus & G. Coignet	Mythological subjects
Cuyp, J. G. . .	Dort, 1580 . . .	. . .	A. Bloemart	Portraits
Cuyp, Albert . .	Dort, 1606 . . .	. . .	His father .	Landscapes and cattle
Dalens, Dirk . .	Amsterdam, 1659	1688	His father, W. Dalens	Landscapes
De Bray, J. . . .	. . . . .	1680	His father, S. de Bray	History
De Crayer, G. . .	Antwerp, 1582	1669	R. Coxie .	Sacred history
De Heem, J. D.	Utrecht, 1600 .	1674	His father .	Flowers
De Heusch, W. . .	Utrecht, 1657 .	1701	W. de Heusch	Italian landscapes
De Hoogh, P. . . .	. . . . . 1643	. . .	. . . . .	Interiors
De Koning, Ph.	Antwerp, 1636	1687	John Fyt .	Birds
De Man, C. . . .	Delft, 1621 . . .	1706	. . . . .	Portraits
De Passe, W. . . .	Utrecht, 1590 .	1660?	. . . . .	Portraits
De Vadder, L. . .	Brussels, 1560	1623?	. . . . .	Landscapes
De Vos, M. . . .	Antwerp, 1531	1603	His father .	Historical subjects
De Vos, S. . . .	Antwerp, 1603	. .	Rubens . .	Sacred subjects
De Voys, A. . . .	Leyden, 1641 .	1698	N. Knufer .	Portraits
De Vries, J. R. . .	. . . . .	. .	T. Ruysdael	Landscapes
De Vroom, H. C.	Haarlem, 1566	. .	C. Henricksen	Sea-pieces
De Wit, E. . . .	Alkmar, 1607 .	1692	E. Van Aalst	Churches
Delphius, J. W.	Delft, 1619 . . .	. .	M. Mirevelt	Portraits
Dow, Gerard . .	Leyden, 1613 .	1674	Rembrandt	Interiors
Du Jardin, K. . .	Amsterdam, 1640	1678	Berghem .	Landscapes
Dusart, C. . . .	Haarlem, 1665	1704	A. Van Ostade	Conversations
Eckhout, G. . . .	Amsterdam, 1621	1674	Rembrandt	Interiors
Esselens, J. . . .	. . . . .	. .	Rembrandt ?	Landscapes
Everdingen, A. Van	Alkmar, 1621 .	1675	R. Savery & P. Molyn	Landscapes
Everdingen, C. Van	Alkmar, 1606 .	1679	J. Van Bronckhorst	Historical subjects & landscapes

<i>Name.</i>	<i>Birthplace and date of birth.</i>	<i>Died</i>	<i>Studied under</i>	<i>Principally painted</i>
Flink, Govert .	Cleves, 1616 .	1660	Rembrandt	Portraits and history
Franken, Frans, the Younger	Antwerp, 1580	1642	His father .	Genre and history
Franks, F., the Elder	Antwerp, 1546?	1616	F. Floris .	History
Goltzius, H. .	Mulbrecht, 1558	. .	His father .	Mythological and historical subjects
Grebber, Peter de	Haarlem, 1590	1656	Goltzius & F. P. de Grebber	Portraits & history
Hackaert, J. .	Amsterdam, 1635 (?)	. .	. . . . .	Landscapes
Hals, Frans . .	Mechlin, 1584 .	1666	Van Mander	Portraits
Hemskerk, Martin Van Veen	Hemskerk, 1498	1573	T. Lucas, of Delft	Sacred subjects
Hobbema, Minderhout	Antwerp, 1611?	. .	. . . . .	Landscapes
Hondekoeter, M.	Utrecht, 1636 .	1695	G. Hondekoeter and J. B. Weenix	Birds
Hondius, A. . .	Rotterdam, 1638	1695	. . . . .	Hunting scenes
Honthorst, G. ("Gherardo dalle Notti")	Utrecht, 1592 .	1660	A. Bloemart	Candlelight effects
Hoogstraten, S. Van	Dort, 1627 . .	1678	Rembrandt	Landscapes
Jordaens, Jacob	Antwerp, 1594	1678	Rubens and A. Van Oort	Figures and fruit and flowers
Kalf, W. . . .	Amsterdam, 1630	1693	H. Pot . .	Vegetables
Koning, S. . .	Amsterdam, 1609	1668	N. Morgaert	Landscapes
Lastman, P. .	Haarlem, 1581	1649	C. Cornelisz	Historical subjects
Lombard, L. .	Liège, 1500 .	1560	. . . . .	Sacred subjects

<i>Name.</i>	<i>Birthplace and date of birth.</i>	<i>Died</i>	<i>Studied under</i>	<i>Principally painted</i>
Lievens, J. . .	Leyden, 1607 .	1663?	T. Van Schoorten and P. Lastman	Portraits
Lingelbach . .	Frankfort, 1625	1687	. . . . .	Sea and battle pieces
Lucas Van Leyden (Lucas Jacobs)	Leyden, 1494 .	1533	Hugh Jacobs and C. Engelbrechstein	Historical subjects and portraits
Mabuse . . .	Maubeuge, 1492 (?)	1532	. . . . .	Sacred subjects
Maas, N. . .	Dort, 1632 . .	1693	Rembrandt	Interiors
Metsu, G. . .	Leyden, 1615 .	1669	. . . . .	Domestic scenes
Mieris, F., the Elder	Leyden, 1635 .	1681	A. Toornelvliet	White satin dresses
Mignon, A. . .	Frankfort, 1639	1679	J. Murel .	Flowers
Mirevelt, M. J. .	Delft, 1568 .	1641	Blocklandt	Portraits
Molyn, G. ("Il Tempesta")	Haarlem, 1637	1699	His father .	Storms
Momper . . .	Antwerp, 1580	1638	. . . . .	Landscapes
More, Sir Antonio	Utrecht, 1519 .	1588?	J. Schoreel	Portraits
Moreelze, P. . .	Utrecht, 1571 .	1638?	M. Mirevelt	Portraits
Moucheron, F. .	Embsen, 1633	1686	T. Asselyn .	Landscapes
Murand, E. . .	1622 (?) . . .	1700	P. Wouvermans	Landscapes
Neefs, P. . .	Antwerp, 1600?	. .	His father .	Churches
Netscher, G. . .	Prague, 1636 .	1684	G. Terburg	Portraits
Ochtervelt . .	. . . . .	. .	G. Terburg?	Conversations
Ostade, A. Van	Lubeck, 1610 .	1685	F. Hals . .	Conversations and peasants
Ostade, I. Van	Lubeck, 1617 .	. .	A. Van Ostade	Conversations and peasants
Palamedes (Staeverts)	Delft, 1604 .	1680	. . . . .	Conversations
Porbus, F. . .	Bruges, 1540 .	1580	F. Floris .	Portraits
Porbus, P. . .	Gouda, 1510 .	1583	. . . . .	Sacred subjects

<i>Name.</i>	<i>Birthplace and date of birth.</i>	<i>Died</i>	<i>Studied under</i>	<i>Principally painted</i>
Potter, Paul . .	Enkhuysen, 1625	1654	His father .	Cattle
Pynacker, A. . .	Delft, 1621 .	1673	. . . . .	Landscapes
Quellyn, J. E. .	Antwerp, 1630	1715	His father .	Historical subjects
Rembrandt . . .	Leyden, 1606 .	1674	P. Lastman and Pinas	Sacred subjects and portraits
Rubens	Cologne, 1577 .	1640	Otto Venius and Adam Van Oort	Historical subjects & portraits
Ruysch, Rachel	Amsterdam, 1664	1750	W. Van Aalst	Flowers
Ruysdael, J. . .	Haarlem, 1636	1681	. . . . .	Landscapes
Ryckhaert, D. .	Antwerp, 1615	1677	His father .	Interiors
Saenredam, P. .	Assendelft, 1597	1666	Frans Pieterz de Grebber	Architectural subjects and figures
Saftleven, H. . .	Rotterdam, 1609	1685	J. Van Goyen	Riverscenes
Sandrart, T. de	Frankfort, 1606	1688	Th. de Bry	Portraits
Schalken, G. . .	Dort, 1643 . .	1706	S. Van Hoogstraten and Gerard Dow.	Candlelight effects
Schoen, M. . . .	Culmbach, 1420	1486	. . . . .	Sacred subjects
Schoreel, J. . .	Schorel, 1495	1562	W. Cornelisz	Sacred subjects
Seghers, D. . . .	Amsterdam, 1590	1660	J. Breughel	Historical subjects
Seghers, G. . . .	Antwerp, 1589	1651	H. Van Balen	Historical subjects
Snyders, F. . . .	Antwerp, 1579	1657	Van Balen .	Animals
Soutman, P. . .	Haarlem, 1590	. .	Rubens . .	History and portraits
Spilburg, T. . .	Düsseldorf, 1619	1690	G. Flinck .	History and portraits
Steen, Jan . . .	Leyden, 1636 .	1689	Van Goyen and Brauwer	Conversations
Stark, A. . . .	Amsterdam, 1650	1708	. . . . .	Landscapes

<i>Name.</i>	<i>Birthplace and date of birth.</i>	<i>Died</i>	<i>Studied under</i>	<i>Principally painted</i>
Swaneveldt, H.	Woerden, 1620	1690	C. Lorraine	Landscapes
Teniers, D., the Elder	Antwerp, 1582	1649	Rubens and Elsheimer	Historical subjects
Teniers, D. . .	Antwerp, 1610	1694	His father & Brauwer	Landscapes and figures
Terburg, Gerard	Zwolle, 1608 .	1681	His father .	Portraits and conversations
Tilburg, G. . .	Brussels, 1625	1678?	His father .	Peasants
Troost, Cornelius	Amsterdam, 1697	1750	A. Boonen .	Genre
Van Aalst . . .	Delft, 1602 .	1658	. . . . .	Still life
Van Balen, H. .	Antwerp, 1560	1632	A. Van Oort	Portraits & history
Van Bergen, D.	Haarlem, 1645	1689	A. Van de Velde	Cattle
Van der Does, S.	Amsterdam, 1653	1717	His father .	Landscapes with cattle
Vander Helst, B.	Haarlem, 1613	1690	. . . . .	Portraits
Van der Heyden	Gorcum, 1637 .	1712	. . . . .	Churches
Van der Meer, of Delft	Delft, 1632? .	. .	Fabritius (?)	Landscapes and buildings
Van der Neer, A.	Amsterdam, 1619	1683	. . . . .	Moonlight effects
Van der Neer, Egdon H.	Amsterdam, 1643	1703	His father .	Portraits
Van der Tempel, A.	Leyden, 1618 ?	1672	G. Van Schooten	Historical subjects
Van der Uift, T.	Gorcum, 1627 .	1679?	. . . . .	Roman views
Van de Velde, Adrian	Amsterdam, 1639	1672	J. Wynants	Landscapes and cattle
Van de Velde, E.	Leyden, 1590 .	1648	P. Denyn .	Battlepieces
Van de Velde, W. the Younger	Amsterdam, 1633	1707	His father & S. de Vlieger	Sea views
Van de Venne, A.	Delft, 1589 .	1662	J. Van Diest	Portraits & merry-makings
Van de Werff, A.	Kralinger-Am-bacht, 1659	1722	E. Van der Neer	Portraits

<i>Name.</i>	<i>Birthplace and date of birth.</i>	<i>Died</i>	<i>Studied under</i>	<i>Principally painted</i>
Van Dyck, Sir A.	Antwerp, 1599	1641	H. Van Balen and Rubens	Portraits
Van Eyck, H. .	Maaseyk, 1366	1426	. . . . .	Portraits and sacred subjects
Van Eyck, T. .	Maaseyk, 1370	1441	Hubert Van Eyck	Portraits and sacred subjects
Van Goyen, J. .	Leyden, 1596 .	1656	Schilperoot	Landscapes
Van Huysum .	Amsterdam, 1682	1749	His father .	Flowers
Van Kevel, J. .	Amsterdam, 1648	1698	. . . . .	Landscapes
Van Muscher, M.	Rotterdam, 1645	1705	A. Van Ostade	Conversations
Van Schooten, G.	Leyden, 1587 .	1658	C. Van der Maas	Portraits
Van Slingelandt, P.	Leyden, 1640 .	1691	G. Dow . .	Portraits
Van Staveren .	. . . . .	. .	G. Dow (?) .	Hermits
Van Tulden, T.	Bois-le-Duc, 1607	1676	Rubens . .	Historical subjects
Van Vliet, H. .	Delft, 1608 .	1646	W. Van Vliet	Churches
Venius, Otho .	Leyden, 1556 .	1634	Zuccharo .	Sacred subjects
Verkolie, J. . .	Amsterdam, 1650	1693	. . . . .	Portraits
Visscher, C. . .	Haarlem, 1610?	1670	P. Soutman	Genre
Waterloo, A. .	Utrecht, 1618?	1660?	. . . . .	Sylvan landscapes
Weenix, Ph. . .	Haarlem, 1644	1719	T. B. Weenix	Landscapes
Wils, J.	Haarlem . . .	. . .	. . . . .	Landscapes
Wouvermans, Ph.	Haarlem, 1620	1668	J. Wynants	Landscapes with horses and figures
Wyck, J.	Haarlem, 1640	1702	His father .	Battlepieces
Wynants, J. . .	Haare, 1600	1670	. . . . .	Landscapes
Zachtleven, Herman	Rotterdam, 1609	1685	Van Goven	Landscapes
"Zorg," H. M. Rokes	Rotterdam, 1621	1682	David Teniers	Interior



INDEX OF PAINTERS.

ACHENBACH, 124,
156.
Aftleven, Hermans,
6.
Albano (?), 7.

Altébe, 158.
Antonello de Messina, 194.
Asselyn, John, 60, 118, 140, 143.

Backer, Adrian, 9.
Backer, Jacob, 117.
Backhuysen, S., 25, 158.
Backhuysen, L., 20, 28, 46, 95, 112,
125, 145, 190.

Bakkar, A. W., 29.
Beerstraten, J., 23, 98, 142.
Berckheyden, 17, 60, 65, 111, 118,
139, 141, 234.
Berg-Heide, G., 83.
Berghem, 5, 28, 34, 45, 58, 63, 93,
95, 96, 104, 112, 133, 135, 148,
150, 185, 191, 231.

Bischoff, 70.
Biset, C. E., 9.
Bles, 29.
Boeyermass, J. 176.
Bol, F., 8, 17, 55, 61, 85, 103, 127.
Bonheur, Rosa, 123.
Borsseleens, 158.
Bosboom, J., 26, 29, 67, 124, 125.

Both, J. and A., 20, 36, 40, 63,
80, 86, 89, 112, 114, 134, 136,
142, 182, 228, 232.
Bourea, Henry, 67.
Bourguereau, 29, 56.
Boyermans, J., 179.
Brakenburg, R., 16.
Brauwer, 63.
Brekelencamp, 91, 120, 151, 232.
Breughel, John (Velvet), 3, 28, 52,
94, 99, 104, 198, 233.
Breughel, Peter, 225.
Breughel, Peter (the younger),
171, 182.
Brouwer, Adrian, 232.

Calame, 208.
Camphuysen, Govert, 9.
Caravaggio, 89.
Cermak, J., 123, 238.
Clays, T. J., 238.
Clouet, Frans, 194.
Coques, Gonzales, 47, 235.
Cornelis of Haarlem 163, 169, 170.
Coxie, Michael, 225.
Cranach, Lucas, 197, 226.
Crivelli, Carlo, 225.
Cuyp, Albert, 3, 10, 11, 28, 42, 58,
65, 82, 83, 84, 103, 110, 113, 114,
133, 134, 146, 228, 234, 235.
Cuyp, Jacob Gerritz, 10, 11, 2

- Damius, Johan, 167.
 David, J. L., 189.
 De Bray, 54, 79, 125, 141, 164, 165, 169, 171.
 De Bruyn, B., 223.
 De Haas, 29, 239.
 De Heem, 17, 92, 182.
 De Heusch, Jacob, 63, 82.
 De Heusch, W., 8, 142.
 De Hoogh, P., 58, 65, 88, 94, 112, 115, 116, 117, 133, 148, 231.
 De Lairese, 135.
 De Man, Cornelis, 16.
 De Momper, J., 90.
 De Keyser, Theodore, 38, 52, 83, 102, 131, 145, 174, 236.
 De la Roche, 155, 161, 208.
 De Pape, A., 45.
 De Poorter, W., 14.
 De Ring, 182.
 De Rycker, A., 181.
 De Vadder, 28.
 De Vigne, Felix, 239.
 De Vogel, 29.
 De Vos, 27, 145, 179, 182, 187, 190, 225, 236.
 De Voys (Vois), Ary, 37, 64, 92, 121.
 De Vriendt (Frans Floris), 180.
 De Witt, G., 141, 167.
 De Witte, E., 15, 65, 119, 133, 152.
 De Winne, L., 239.
 Decker, Cornelis, 5, 134.
 Delphius, Jacob, 3.
 Decamps, 56, 123, 124, 125, 238, 239.
 Der Veer, J. A., 209.
 Dietzmans, J. L., 123.
 Dillens, A., 238.
 Dow, G., 41, 81, 93, 96, 111, 118, 125, 133, 149, 152, 228, 232.
 Drost, 101.
 Du Jardin, K., 34, 46, 61, 81, 86, 88, 90, 109, 126, 134, 144, 228, 230.
 Dunwege, Victor and Henry, 193.
 Durer, Albert, 4, 109, 196.
 Dusart, 58, 81, 85, 94, 153.
 Eckhout, G., 5, 115, 153.
 Erkelins, Anthony, 125.
 Essellens, Jacob, 8.
 Eversdick, C. W., 3.
 Fabricius, Carel, 18, 101.
 Faenredam, Peter, 3.
 Fichel, Eugene, 122, 155.
 Flink, Govert, 27, 83, 100, 145, 181.
 Fourmois, Th., 237, 238.
 Frans (Franken) H., 83.
 Franck, F. (the elder), 53.
 Francken, Frans, 6, 188, 202.
 Franken (Vrancx), Sebastian, 7, 120, 190.
 Fyt, J., 179, 187, 188.
 Gallait, L., 127, 208, 239, 243.
 Germak, 156.
 Gerome, 56.
 Girardet, E., 29.
 Gisensar, Peter, 60.
 Goltzius, 27, 28.
 Gouban, A., 179.
 Grebber, Frans, 164.
 Greive, 158.
 Greine, T. C., 155.
 Grimmer, Jacques, 223.
 Gude, Hans, 208.
 Gudin J., 124.
 Guido Reni, 204.
 Guillemin, 124.
 Hackaert, J., 16, 59, 63, 81, 88.
 Hals, Frans, 20, 28, 65, 80, 87, 91, 113, 128, 154, 163, 164, 165, 185, 227, 233, 236.
 Hals, Dirk, 120.
 Hanedos, 67.
 Hardius, Abraham, 15.
 Hemskerck, Martin, 163, 169, 170, 171, 224.
 Hennebicq, André, 238.
 Hobbema, M., 21, 63, 82, 113, 115, 149, 151, 161, 227, 236.
 Hockgeest, G., 35, 44, 199.

- Holbein, 51, 69, 91, 99, 193, 194, 197, 223.
 Holler, G., 156.
 Hondekoeter, 66, 90, 91.
 Honthorst, Gerard, 3, 61, 63, 130.
 Israels, 158.
 Jordaens, 29, 55, 63, 68, 88, 175, 178, 199, 205, 228.
 Jour, J. B., 67.
 Kalf, William, 8, 84.
 Key, Adrian, 188.
 Kobell, 57.
 Koedik, 146.
 Koek-Koek, B. C., 25, 29, 56, 123.
 Kokarski, 233.
 Koning, P., 81, 102.
 Koning (Koninck), Solomon, 13, 18, 55, 151, 161.
 Korff, 29.
 Lastman, Peter, 7, 170.
 Lessings, C. J., 208.
 Leys, Baron, 183, 185, 238.
 Lies, J., 184.
 Lingelbach, 35, 36, 47, 55, 63, 81, 82, 85, 89, 130, 134, 139.
 Liotard, J. S., 100.
 Livens (Lievens), Jan, 11, 122.
 Lombard, Lambert, 222.
 Looten (Loten), Jan, 22.
 Lucas Van Leyden, 75, 193, 195.
 Maas, Nicholas, 16, 17, 60, 80, 90, 110, 133, 142, 148, 227, 233.
 Mabuse, Jan de (*Gossaert*), 4, 102, 190, 192, 193, 197.
 Madou, Jean Baptiste, 127, 238.
 Marelhut, P., 125.
 Markelbach, A., 239.
 Matsys, Quentin, 84, 185, 193, 197, 241.
 Meiges, J. U. L., 25.
 Meissonier, 56, 123, 240.
 Memling, Hans, 191, 192, 196, 223, 243.
 Memmi, Simon, 198.
 Messina, A. de, 196.
 Metz, Gabriel, 15, 33, 40, 61, 62, 75, 98, 115, 121, 135, 149, 231.
 Meyer, 29, 56, 123, 156.
 Mieris, F. (the elder), 18, 36, 93, 153.
 Mieris, J. (the younger), 37, 63, 105, 199, 233.
 Mieris, W. Van, 28, 35, 65, 154.
 Miervelt (Mirevelt), J. M., 8, 69, 75, 117, 144.
 Mignon, 17, 142.
 Millais, J. E., 166.
 Mitens, G., 2, 10.
 Molenaar, J. M., 2, 3, 65.
 Molyn, Peter, 26.
 More, Sir A., 44.
 Moreelse, P., 75, 92, 150.
 Mostaert, 192, 221.
 Moucheron, F., 19, 35, 63, 111, 133.
 Muigs, M., 24.
 Murand, Emanuel, 22, 98.
 Murillo, 91, 208.
 Neefs, Peter, 58, 90.
 Netscher, Gaspard, 18, 36, 58, 63, 139.
 Northcote, 163.
 Nuijen, W. J. J., 25.
 Ochtervedt, Jacob, 19.
 Oliver, P., 69.
 Ostade, A. Van, 13, 28, 37, 63, 64, 99, 109, 113, 118, 126, 135, 151, 153, 198, 228, 231.
 Ostade, Isaac Van, 21, 65, 81, 86, 93, 110, 134, 145, 188.
 Palamedes, 54.
 Patenier, Joachim de, 222.
 Pencz (Pens, or Penz), George, 4.
 Peril, Robert, 195.
 Petitot, 69.
 Pettenkofen, 125.

- Philippe de Champagne, 5, 228.
 Potter, Paul, 29, 30, 41, 44, 45, 60,
 64, 85, 89, 93, 102, 118, 133, 139,
 144, 231.
 Potter, Peter, 113.
 Pourbus, 4, 206, 227.
 Powels, F., 239.
 Pynacker, Adam, 23, 27, 63, 65,
 120, 143.
 Quellyn, J. E., 176.
 Raimondi, M. A., etchings, 109.
 Ravenstyn, 131.
 Rembrandt, 11, 28, 31, 36, 39, 43,
 57, 62, 65, 73, 107, 108, 109, 119,
 126, 131, 137, 143, 146, 147, 159,
 183, 192, 227, 230.
 Robbe, Louis, 237.
 Robert, A., 238.
 Robert, Leopold, 208.
 Robie, J., 239.
 Rochussen, Chas., 25, 123, 124,
 155, 157, 158.
 Roeloss, W., 25, 158, 238.
 Rombouts, Theodore, 141.
 Ronner, Henriette, 67.
 Rousseau, 240.
 Rubens, 10, 29, 36, 43, 50, 51, 52,
 57, 58, 84, 89, 115, 146, 147, 175,
 176, 179, 180, 181, 183, 185, 188,
 189, 190, 193, 200, 201, 202, 204,
 205, 211, 212, 214, 227, 228, 232,
 233, 236, 242, 243.
 Ruysch, Rachel, 18, 55, 153.
 Ruysdael, Isaac Von, 2.
 Ruysdael, Jacob, 15, 16, 22, 34,
 43, 61, 64, 80, 81, 89, 114, 126,
 142, 152, 183, 192, 228, 231, 234.
 Ruysdael, Solomon, 18, 81.
 Ryckaert, David, 97.
 Saenredam, Peter, 3, 130, 142.
 Schalken, 55, 79, 105, 134, 139.
 Scheffer, Ary, 26, 122, 123, 127,
 154, 155, 208.
 Schelfhout, 29, 56, 123, 124.
 Schoen, Martin, 223.
 Scholter, 155.
 Schoreel (Schoorl), John, 4, 170.
 Schotch, 56.
 Seghers, Daniel, 17, 180, 187.
 Simonan, F., 238.
 Slingelandt, 141, 208.
 Snyders, 7, 29, 36, 51, 65, 83, 88,
 182, 236.
 Soutman, Peter, 164, 165.
 Springer, C., 26, 124, 158.
 Staverens, 149.
 Steen, Jan, 21, 33, 34, 35, 42, 45,
 48, 62, 65, 80, 82, 83, 88, 92, 97,
 111, 112, 118, 120, 134, 138, 153,
 183, 192, 226, 227, 231.
 Stevens, Alfred, 239.
 Stevens, Joseph, 237, 238.
 Stork, Abraham, 19.
 Stroobant, F., 238.
 Sustermant, 222.
 Tadema, Alma, 155.
 Teniers, D., 36, 46, 61, 84, 85, 86,
 99, 110, 113, 118, 151, 181, 184,
 205, 226, 230, 232, 233, 234, 235.
 Ten Kate, H. F. Carel, 25, 29, 67.
 Terburg, 43, 81, 86, 95, 121, 133,
 145, 153, 154, 191.
 Tilborg, 44.
 Titian(?), 7.
 Ton, M., 141.
 Troost, Cornelis, 24, 49, 139.
 Uchterveldt, 59, 133.
 Unger, 173.
 Valentin, M., 182.
 Van Aalst, W., 44, 135.
 Van Balen, H., 176.
 Van Beest, J. E. 24.
 Van Bergen, Theodore, 84.
 Van Borselin, M., 26, 29.
 Van Bru, 178.
 Van Coxeyen, 175, 190.
 Van Craesbecke, Jose, 185, 231,
 235.
 Van Dalen, Dirk, 9, 54, 58.

- Van de Capelle, Jan, 234.
 Van de Heyden, 46, 63, 99, 116,
 126, 134, 135, 142, 152, 232.
 Van den Bergen, D., 80, 150.
 Van der Helst, 5, 21, 22, 34, 75, 76,
 77, 84, 101, 127, 133, 135, 148,
 163.
 Van der Kovi, 84, 105.
 Van der Leeuw, Peter, 10.
 Van der Meer, Jan (of Delft), 121,
 152.
 Van der Meer, Jan (the elder),
 5, 41.
 Van der Neer, Egdon, 24.
 Van der Neer, A., 14, 59, 64, 126,
 144, 184.
 Van der Plaes (Plass), David, 8.
 Van der Poel, 105.
 Van der Tempel, Abraham, 5.
 Van der Ulft, Jacob, 4, 126, 130.
 Van der Werff, Adrian, 35, 57, 82,
 90, 97, 147.
 Van der Weyden, Roger, 50, 195,
 196, 221, 222.
 Van de Velde, Adrian, 10, 15, 18,
 19, 28, 36, 46, 57, 59, 63, 81, 82,
 86, 88, 92, 99, 109, 110, 111, 116,
 126, 133, 134, 135, 139, 141, 149,
 151, 152, 161, 183, 198, 199, 228,
 231, 232, 234, 235.
 Van de Velde, E., 6, 29, 105, 144.
 Van de Velde, W. (the younger),
 21, 42, 80, 83, 86, 89, 94, 97, 111,
 112, 115, 161, 184, 234.
 Van de Venne, A., 92, 104, 147.
 Van der Does, S., 94.
 Van Dyck, 6, 29, 44, 55, 63, 64,
 91, 98, 102, 114, 117, 125, 147,
 179, 181, 183, 188, 203, 204, 205,
 210, 234, 235, 236, 242, 243.
 Van Everdingen, A., 8, 23, 80,
 145, 231.
 Van Eyck (etchings, 109), 196, 197,
 198, 223, 224, 243.
 Van Gaesbeck, 104.
 Van Goyen, 13, 82, 102, 105, 235.
 Van Haarlem, Cornelis, 6, 52, 79,
 103.
 Van Haarlem, Dirk, 224, 241.
 Van Hemessen, Jan, 225.
 Van Hool, 206.
 Van Hove, 56, 67, 156.
 Van Huysum, 28, 98, 133, 135,
 145, 154.
 Van Kessel, 20, 22, 82.
 Van Leyden, Lucas, 75, 193, 195.
 Van Luppen, J., 239.
 Van Maer, J. B., 239.
 Van Mieris, W., 28, 35, 65, 154.
 Van Mieris, F. (the elder), 18, 36,
 93, 153.
 Van Mieris, J., 37, 63, 105, 199, 233.
 Van Muscher, M., 13.
 Van Orley, B., 4, 181, 194, 204,
 223, 224, 225.
 Van Os, 29.
 Van Ostade, Adrian, 13, 28, 37,
 63, 64, 99, 109, 113, 118, 126, 135,
 151, 153, 198, 228, 231.
 Van Ostade, Isaac, 21, 65, 81, 86,
 93, 110, 134, 145, 188.
 Van Ravestein, Jan, 66.
 Van Sandrart, Joachim, 101.
 Van Schorel, 29.
 Van Swanevelt, H., 59, 146.
 Van Tol, 133.
 Van Tridot, 158.
 Van Uden, Lucas, 236.
 Van Veen, Otho, 102, 177.
 Van Vliet, Hendrick, 16, 84.
 Van Vliet, T. G., 7, 52.
 Van Vries, Renier, 94.
 Van Wyck, 40.
 Velasquez, 86.
 Venius (Vennius), Otho, 204, 206.
 Verboom, Abraham, 13, 58, 142.
 Verkolie, J., 23, 135.
 Verlut, C., 185.
 Vernet, Horace, 56.
 Vernet, Joseph, 51.
 Vershuur, 18, 29, 56.
 Verspronck, 164, 170.
 Verveer, I. L., 67.
 Verveer, E., 26, 67.
 Victors (Fictor), 151.
 Vinckenbooms, David, 94, 188.

- Vischer, Cornelis, 28, 126.
Vroom, Henrick Cornelis, 169.
Waterloo, 28.
Watteau, 232.
Wauters, F., 237.
Webber, Otto, 155.
Weenix (Weenix), 8, 23, 24, 28,
48, 52, 95, 96, 134, 135, 150, 153.
Wick, Thomas, 5.
Wilhems, 56.
Willlaerts, Adam, 3, 189.
Willems, J., 238.
Wils, Jan., 63.
Wouvermans, P., 20, 29, 33, 37,
42, 51, 55, 61, 63, 81, 85, 86, 93,
98, 99, 105, 111, 113, 119, 133,
134, 135, 142, 148, 191, 231, 234.
Wyck, J., 24.
Wynants, H., 63, 81, 99, 134, 142,
183, 199, 228, 231, 234.
Wynants, John, 59, 118, 120.
Zorg (Sorghs or Rokes), 7, 59, 63,
80.





INDEX OF PAINTINGS.



- A**BBOT at Prayer, An, 191.
 Abbot's Portrait, An, 191.
 Adam and Eve, 163, 170, 197.
 Adam and Eve in Paradise, 52, 79.
 Adoration of the Shepherds, 170, 175.
 Adoration of the Kings, 102, 175, 181, 223, 224.
 Aged Ecclesiastic, 197.
 Albert of Austria and Isabella, 69.
 Alchymist, The, 38, 149, 226.
 Allegory, An, 14.
 Allegorical Picture, 103, 233.
 Alpine Scene, 142.
 Amersfoort, View of Town of, 116.
 Amstel, The, View of, 155.
 Amsterdam, View of, 95, 158, 232.
 Amsterdam, View near, 22.
 Amsterdam, Town Hall of, 130, 135.
 Amsterdam, Court Yard of old Bank of, 234.
 Animals and Plants, 90.
 Annunciation, The, 91, 196.
 Ansloo, H., Portrait Etching of, 109.
 Antony and Cleopatra, 135.
 Antwerp Cathedral, interior, 90.
 Apostle, Head of, 3.
 Archers on their way to the Butts, 163.
 Arrival, The, 37.
 Artillery in Action, 25.
 Artist Copying a Statuette, 228.
 Ash Tree Avenue, 88.
 Assault on the Town of Coeverden in 1672, 105.
 Asselyn, John, Portrait Etching of, 109.
 Assendelft, Church of, 142.
 Assumption of the Virgin, 201, 208.
 Autumnal Scene, 158.
 Babyhood, 24.
 Bacchus, 6.
 Baker, The, 81, 97.
 Baptism of our Lord, 213.
 Barnaveldt, Portrait of, 99.
 Barnaveldt and his Wife, Portraits of, 69.
 Bathsheba, 57.
 Battle Pieces, 155, 157.
 Battle Scene, 20, 42.
 Bear Fight, 102.
 Bear Hunt, 15.
 Ben Israel, Menasses, Portrait Etching of, 109.
 Betrothal (Mystical) of the Infant Saviour with St. Catherine, 205.

- Bicker, Burgomaster of Amsterdam, Portrait of, 75.
 Billet-Doux, The, 231.
 Boar at bay, 7.
 Bon Vivant, A, 154.
 Bonus, Ephraim, Portrait of, (Etching), 109, 143.
 Boot-Makers' Shop, 97.
 Boy Playing a Guitar, 134.
 Boy and Dog, 121.
 Brazen Serpent, The, 163.
 Breakfast, The, 98.
 Breton Shepherd with his Flock, 125.
 Bridge, View of, 99.
 Briel, Town of, 3, 124.
 Brown Tree, The, 150.
 Bull, A., 19, 45.
 Burgomaster, Head of, 3.
 Burgomasters of Amsterdam waiting to receive Marie de Medicis, 38.
 Buttery Hatch, The, 88.
 Caesar, Alexander Scaglia, Portrait of, 188.
 Calm, A, with many Ships, 184.
 Calms at Sea, 42, 80, 112.
 Camp, A, 55, 113.
 Campagna Subject, 208.
 Canal Scene, 60.
 Canal Scene in Winter, 25.
 Candlelight and Firelight, 105.
 Cascade, 8.
 Castle of Hondshobredyt, Distant View of, 33.
 Cat and Dog, 67.
 Cats, Jacob, Portrait of, 2, 79.
 Cattle, 57, 114, 237, 238, 239.
 Cattle and Peasants, 134.
 Cattle under an Oak, 155.
 Cavalier, 227.
 Cavaliers at a Way-side Inn, 135.
 Cavalry Scene, 45, 47.
 Charity, 197.
 Charlatan, The, 82.
 Charles I., Queen and Family, 6.
 Charles I., Children of, 91.
 Charles II.'s Departure from Holland, 47.
 Charles V., Portrait of, 99.
 Charles V., Abdication of, 83.
 Charles V. and Pope Clement VII., Entry of, into Bologna in 1530, 196.
 Chateau of Bentheim, 89.
 Children, Groups of, 236.
 Children and Puppies, 56.
 Christ bearing the Cross, 205.
 Christ Blessing the World, 191.
 Christus Consolator, 122.
 Church, View of a, 124, 134.
 Church Interior, 26, 35, 58, 67, 118, 119, 142.
 Church of Schevening, 67.
 Circassian Ladies in Trouble, 238.
 Clement (the younger), Portrait of, (Etching), 109.
 Coast Scene in Holland, 23.
 Coligny, Gaspard de, Portrait of, 79.
 Combat of Birds, 83.
 Combat between Eteocles and Polyneices, 188.
 Communion of St. Francis, 180.
 "Conversation subject," 19, 118.
 Coppenol, Portrait of, (Etching), 108.
 Costume Sketches and Illustrations of the Lives of Dutch Artists, 127.
 Council of War, 25.
 Country House, 95.
 Coup de Canon, 234.
 Coup de Lance, 17.
 Cows, 67, 228.
 Cows, Two, by a Stream, 231.
 Cows and Pigs, 41.
 Cows (Four), in a Meadow, 118.
 Cows in a Golden Sunset, 134.
 Crucifixion, The, 179, 181, 196, 203, 205, 210, 214, 224.
 Crucified, The, 189.
 Daey, Madame, Portrait of, 132.

- Dairymaid washing her Milk-pails, 139.
 Dam, The, Amsterdam, View of, 129.
 Dancing Cupids, 7.
 Dappled Grey, The, 93.
 Daughter of Herodias, 101.
 Day and Night, 149.
 Dead Christ supported by the Blessed Virgin, 222.
 Dead Cock, 135.
 Dead Game, 8, 48, 60, 96, 135, 153.
 Dead Game and Vegetables, 36.
 Dead Horse, 29.
 Dead Swan, 23.
 Death-Bed, A, 123.
 Death of Orion, 89.
 Death of Rubens, 178.
 De Bas Family, 101.
 Decapitation of St. John the Baptist, 212.
 Delft Old Church, View of, 52, 65, 142.
 Delft, Interior of Old Church of, 199.
 Delft, Interior of Church of, 84, 141.
 Delft, View of, 41.
 Dentist, The, 35, 152.
 Dentist on Horseback, 82.
 Departure, The, 37.
 Departure for Hunting, 110.
 De Ruyter, Admiral, portrait, 85.
 Descent from the Cross, 50, 181, 185, 200.
 De Vos, Paul, Portrait of, 236.
 Diamond Merchant, The, 13.
 Dice Players, 110.
 Diogenes with Lantern, 147.
 Doctor's Visit, The, 42, 45.
 Dogs, 123, 238.
 Dogs and Swans, 182.
 Dog Market, A., 237.
 Dort, View near, 42, 119.
 Dow, Gerard, Portrait of, 81.
 Drinking Peasants, 184.
 Drummer, The, 151.
 Drummer, Lady, and Cavalier, 135.
 Du Jardin, Portrait of, 93.
 Duke of Guise, Death of, 161.
 Du Quesnoy, Portrait of, 236.
 Dutch Family, 89.
 Dutch Town, View of, 26.
 Dutch Landscape, 184.
 Eagles' Repast, The, 188.
 Early Morning, Mist rising from a Lake, 239.
 Eastern Landscape, 123.
 Eaves-dropper, The, 148.
 Ecce Homo, 197, 223, 240.
 Effects of War, 191.
 Egmont, (Count,) and Horn, Bodies of, 243.
 Elevation of the Cross, 201, 243.
 Encampment, An, 81, 134.
 Encyclopædia, Authors of, 155.
 Enemy approaches, The, 185.
 Entombment, The, 82.
 Erasmus, Portrait of, 4, 69, 75, 193.
 Evening, 95.
 Eve and the Serpent, 209.
 Exterior of a House, 37.
 Fall of the Rebel Angels, 180.
 Family Group, 9, 44, 235.
 Family Portrait, 234.
 Family of Jan Steen, 34.
 Farm Yard, 22, 65, 86, 90.
 Farnese, Alexandre, Portrait of, 69.
 Farrier, The, 86.
 Faust and Marguerite, 156, 208.
 Faust, Dr., Portrait of (etching) 109.
 Feast of Eleven Archers, 165.
 Feast of St. Nicholas, 21, 97.
 Ferry, The, 96.
 Festival in Honour of Rubens, 183.
 Fête given at Tervueren by Archduke Albert, 189.
 Fiddler, Half-starved, 239.

- Figures, Lady and Two Gentlemen, one with guitar, 153.
 Fire Engine, Drawing illustrating the effects of, 126.
 Fisher Boy, 185.
 Fisherman, A young, 192.
 Fisherman's Departure, 91.
 Fisherman's Return, 91.
 Fishermen of Schevening, 67.
 Fishing for Souls, 104.
 Fish Market, 59, 85.
 Fish Seller, The, 199.
 Fishwife, The, 15, 111, 121, 151.
 Flemish Painters, Portraits, 174.
 Flight into Egypt (etching), 7, 35, 108, 224.
 Floating Feather, 91.
 Flock of Sheep, 144.
 Flowers, 17, 18, 44, 98, 133, 145, 153, 180.
 Flowers and Insects, 182.
 Folie d'Hugo Vandergoes, 237.
 Ford, The, 92.
 Forest Scene, 81, 82.
 Forest, Entrance to a, 102.
 Forman, Helen, Rubens' Wife, Portrait of, 115.
 Four Ages, The, 208.
 Francis II. while Dauphin, 194.
 Frans, A., Portrait of (etching), 109.
 Frederic, Elector of Saxony, Portrait of, 196.
 Fruit, 17, 65, 154.
 Fruit and Flowers, 92.
 Fruit and Glass, 65.
 Fruits and Dead Game, 88, 236.
 Game and Fruit, 88, 236.
 Garden Scene, 133.
 Garland of St. Theresa, 187.
 Gentleman and his Wife, 5.
 Girl at a Window, 90.
 Girl in Red Velvet Cloak eating Oysters, 138.
 Girl looking out of Window with Basket of Fruit, 149.
 Girl Writing, 145.
 Girl offering Fish to an Old Man, 149.
 Girl with a Cat, 133.
 Gornichem, View of, 126.
 Grapes and Peaches, 135.
 Greek Slaves, 123.
 Grocer's Shop, 35.
 Grotius, Portrait of, 104, 232.
 Guard Room, The, 85.
 Haarlem, View of, 34, 83.
 Halt of Cavaliers, 191.
 Halt in a Wood, 136.
 Halz, Frans and his Wife, Portraits, 87.
 Happy Family, The, 111.
 Happy Return, The, 83.
 Harbour of Amsterdam, 86.
 Haring, Portrait of (etching), 109.
 Hawking Party, 99.
 Hay Cart, 33.
 Hay Cutters, The, 93.
 Head, A, 9, 105.
 Head from the King of Thule, 155.
 Head of an Old Man, 189.
 Head of a Youth, 36.
 Hein, Admiral, Portrait of, 69.
 Hein, Admiral, Family Group, 83.
 Helena Fourmont, 50.
 Hell Fire, 225.
 Henrietta Maria, Queen, Portrait, 69.
 Hermit, 93, 118.
 Hilly Landscape, 81.
 His "First Pipe," 26.
 Holy Family, 61, 84, 90, 193, 198, 208, 224, 241.
 Hoogerbeets, Rombout, and Family, Portraits, 192.
 Hoogh, Portrait of, 94.
 Horrors of War, The, 234.
 Horses in a Meadow, 118.
 Horses yoked to a Cart, 123.
 Horse surrounded by Children, 113.
 House in the Wood, The, 228.
 Human Life, 48.
 Hundred Guilder etching, 108.

- Hungarian Peasant Life, Picture of, 123.
 Huntsman Asleep, 115.
 Hunting Party, 36.
 Hut, The, 88.
 Huygens Family, The, 55.
 Incredulity of St. Thomas, 183.
 Infant Moses, 154.
 Infant Saviour, 58.
 Interior, 37, 41, 45, 112, 115, 116, 158, 185.
 Interior of a Church, 235, 238.
 Interior of an Alehouse, 232.
 Interior of an Artist's Studio, 231.
 Interior of a Peasant's Cottage, 60, 113, 153.
 Interior of St. Peter's during a Fête, 239.
 Interior, with Mother and Child, 251.
 Interior of a Tailor's Shop, 120.
 Invalid, The, 111.
 Isaac Blessing Jacob, 83.
 Italian Landscape, 20, 36, 40, 80, 86, 89, 93, 111, 112, 114, 118, 133, 134, 182, 231.
 Italian Landscape with Cascade, 46.
 Italian Seaport, 19.
 Jacob and Esau, 145.
 Jacqueline, Countess of Bavaria, Portrait of, 91.
 Jane Seymour, 51.
 Jean la Folle, 239.
 Jerome, St., in the Desert (etching), 108.
 Jester, The, 80.
 Jewess Bride, 119.
 Jew's Head, An Old, 192.
 Jolly Peasant, The, 93.
 Joost Buyck, 3.
 Joseph interpreting Pharaoh's Dream, 147.
 Kitchen, The good, 46.
 Lady and Cavaliers, 56, 133, 139.
 Lady Blowing Bubbles, 147.
 Lady in Blue and Yellow Dress, 139.
 Lady in Pink, 239.
 Lady Playing a Spinnet, 120.
 Lady Playing on a Lute, 93.
 Lady Reading, 121.
 Ladies Listening to the Gospel read from a roll of Parchment, 156.
 Lady's Portrait, 199.
 Landscape, 81, 233, 236.
 Landscape and Animals, 80.
 Landscape, Herd of Cows and Ruins, 228.
 Landscape in Holland, 26.
 Landscape with a Bull, 34.
 Landscape with a Watermill, 113.
 Landscape with Cattle, 10, 36, 44, 81, 94, 111, 183.
 Landscape with figures, 19.
 Landscape with Hay Cart, 36.
 Landscape with Hunting Party, 99.
 Landscape with Peasants, mountains in the distance, 119.
 Last Cartridge, The, 56.
 Last Supper, The, 178, 222.
 Laud, Archbishop, Portrait of, 144.
 Laundry Yard, 3.
 Leicester's arrival at Flushing in 1586, 169.
 Leopold, King, Portrait of, 239.
 Lesson of Anatomy, 31.
 Lesson, The, 232.
 Liefde, Admiral, Portrait of, 135.
 Lies, J., Portrait of, 185.
 Lions, Study of, 236.
 Little Cavalier, The, 22.
 Little Princess, The, 92.
 L'Offre Gallant, 226.
 Lot and His Daughters, 133.
 Louis Clarys, Portrait of, 181.

"Kermesse," A., 81, 113, 135.
 Kermesse Scene, 16, 188.

- Luther burning the Papal Bull, 208.
 Lutman, J., Portrait of (etching), 109.
 Madonna, 191, 196, 197.
 Madonna and Child, 190, 225.
 Madonna's Head, 204.
 Magdalen, 102.
 Malade Imaginaire, 23.
 Male and Female Portraits, 192.
 Male Head, 18.
 Male Portrait, 4, 114, 227.
 Male Portrait of a Member of the Family of Croy, 192.
 Man holding a Music Book, 125.
 Man mending his Pen, 125.
 Man with Guitar, 154.
 "Manège en plein campagne," 51.
 Map of Valenciennes, 181.
 Marie Antoinette, Portrait of, 69, 233.
 Marie de Medici, Portrait of, 130.
 Marie le Batteur, Portrait of, 181.
 Maries, Four, returning from the Sepulchre, 193.
 Market Scene, 7.
 Market Place, A, 151.
 Marriage Festival, 153.
 Marriage of Cana, 231.
 Marrying for Money, 139.
 Martyrdom of St. John the Evangelist, 212.
 Martyrdom of St. Andrew, 206.
 Mary Magdalene, 147.
 Mary Stuart, Portrait of, 206.
 Massacre of the Innocents, 52, 103.
 Maurice, of Nassau, Cavalcade led by, 144.
 Maximilian, Emperor, Portrait of 91.
 Meadow Scene, 25.
 Meeting of "Regenten," 10.
 Men of War, with Thunder-Clouds, 145.
 Merry Making, 80.
 Miraculous draught of Fishes, 211.
 Misers, The, 195.
 Money Lenders, 146.
 Monk, A, 10, 225, 232.
 Monk playing on an Organ, 125.
 Moonlight Scene, 126, 144.
 More, Portrait of, 51.
 Morning, 95.
 Morning Gun, The, 111.
 Morning, Noon, Evening, 184.
 Mother and Children, a group, 155, 156.
 Mother surrounded by Children, 24.
 Motley, Portrait of, 70.
 Mounted Trumpeter, 88.
 Mountain Landscape, 16, 82.
 Musical Couple, The, 117.
 Musical Party, 58.
 Music Lesson, 133, 153.
 Mussel Merchant, The, 234.
 Mythological representation of the United States of Holland, 11.
 Napoleon Visiting the Wounded, 208.
 Nativity, The, 212.
 Neue Kirk, Amsterdam, 152.
 Night School, The, 96.
 "Night Watch," 76.
 "Noli me Tangere," 146.
 Northcote, Portrait of, 163.
 Norwegian Landscape, 80, 208.
 Oak Forest, The, 25.
 Officers and Staff Officers of the St. George's Company, 164.
 Old Exchange at Amsterdam, 17.
 Old Farm, 98.
 Old Fisherman, 67.
 Old Lady's Portrait, 15.
 Old Man in his Study, 151.
 Old Man emptying a Beaker of Wine, 233.
 Old Man's Head, 65.
 Old Man's Portrait, 238.
 Old Mill, with geese in foreground, 59.

- Old Woman Reading, 227.
 Old Woman Spinning, 80, 111.
 Old Woman in a Church at Antwerp, 158.
 Old Woman Plucking a Fowl, 123.
 Old Woman's Head, 232.
 Old Fish-dealer, The, 18.
 Old Fish Market, Amsterdam, 16.
 Orpheus, 85.
 Otho III., False testimony of the wife of, 224.
 Oysters and Fruit, 142.
 Oyster Supper Party, 154.
 Painter and his Wife, 40.
 Painter and his Family, 36.
 Parable of Dives and Lazarus, 225.
 Parroquet's Cage, The, 92.
 Paternal Advice, 95.
 Peace of Munster, 86.
 Peasant Girl, 56.
 Peasant Girl in Straw Hat and Red Petticoat, 133.
 Peasant, Old, with Bagpipe, 230.
 Peasant Woman emptying a Milk Can, 152.
 Peasants Playing at Bowls, 232.
 "Pietà," 20, 183.
 Philip II., Portrait of, 232.
 Philip of Burgundy, 75.
 Philip the Good, Portrait of, 197.
 Philippe de Champagne, Portrait of, 228.
 Pictures, Collection of, 47.
 Pillage of a Village, 7.
 Politician, The, 239.
 Pool of Bethesda, 176.
 Porter to Corporation of St. Luke at Antwerp, Portrait of, 187.
 Portrait Group of Three Children, 13.
 Portrait of Admiral de Ruyter, 55.
 Portrait of a Gentleman, 22.
 Portrait of a Lady, 8.
 Portrait of a Magistrate, 52.
 Portrait of a Man in a Black Hat and Cloak, 223.
 Portrait of an Elderly Man in Skull Cap, 141.
 Portrait of an Elderly Man in black, 20.
 Portrait of an Officer, 43.
 Portrait of an Old Gentleman in Oriental Costume, 7.
 Portrait of an Old Lady, 8, 113.
 Portrait of de Witt, 55.
 Portrait of Rubens' First Wife, 43.
 Portrait of Paul Potter, 34.
 Portrait of Semens the Painter, 44.
 Portrait of Van Mieris, 36.
 Portraits, 40, 44, 194, 196, 223, 225, 235.
 Portraits, Group of, 141.
 Portraits of a Gentleman and Lady, 21, 227.
 Poulterer, The, 105.
 Poultry, Group of, 66.
 Presentation in the Temple, (etching), 108.
 Princess Mary, 84.
 Prisoner, The, 184.
 Prodigal Son (?), 134.
 Prosperous Mother, The, 208.
 Purgatory, The, 243.
 Rams and Cattle, 134.
 Reduction of Bois-le-Duc in 1629, 105.
 Regents, Meeting of, 169.
 Rembrandt, Portrait of Wife of, 183.
 Resurrection, The, 201.
 Return from Shooting, 115.
 Return from the Meadows, 185.
 Rhetorician, The, 226.
 Riding Lesson, The, 98.
 Riding School, 85.
 River Scene, 18, 25, 94, 99, 102, 111.
 Robert Cheseman, 51.
 Robespierre, Portrait of, 69.

Rockox, Burgomaster, Portraits
of Himself and Family, 204.

Rocky Landscape with a Lake,
23.

Roi Bolt, de, 227.

Roi de Thule, 208.

Roman Charity, 89.

Roman Peasants at Work, 238.

Roses, 135.

Rubens' Relations and Himself,
203.

Ruins and Scenery with Shipping
in the distance, 143.

Ruins, Figures, and Ships, 150.

Ruins of a Town, 63.

Ruins of the Town of Delft, 105.

Rustic Conveyance, The, 110.

Rustic Employment, 118.

Rustic Habitation, The, 94.

Ruth and Boaz, 5, 104.

St. Barbara, 197.

St. Catherine, 202.

St. Crispin and St. Crispinus,
190.

St. Francis of Assisi, 187.

St. George and St. Donatus, 241.

St. George and the Dragon, 204.

St. John the Baptist, 202.

St. John the Baptist Preaching,
176.

St. John Writing the Revelation
in the Isle of Patmos, 213.

St. Luke, 195.

St. Luke Painting the Portrait of
the Virgin, 169.

St. Luke Painting, 190.

St. Mark, 195.

St. Martin, 242.

St. Matthew, 195.

St. Norbert collecting the Sacred
Vessels, 182.

St. Paul, 57.

St. Peter, 57.

St. Roch, Scenes from Life of, 242.

St. Sebastian, 178, 190.

St. Theresa, Interceding for the
Souls in Purgatory, 179.

St. Ursula's Martyrdom, 228.

Samson in the Hands of the
Philistines, 192.

Sandy Road, The, 15.

Satyr and Nymph, 7.

Saviour Crowned with Thorns,
225.

Saviour, The, 197.

Scene in Hungary, 125.

Scene in the Desert, 56, 125.

Scene on a River, 43.

Scene on a Dutch River, 13.

Scenes from the Life of Job, 225.

Scenes of Our Lord's Life, 221.

Schevening, View of, 36, 139,
156.

Scheuring, Dr. J., Portrait of, 226.

"Schulters maaltijd," 77.

Scourging of Christ, 204.

Scullery Maid, 88.

Sea Fight, 98.

Sea Piece, 24, 124, 156, 190, 235,
238.

Sea Piece, Capture of an English
Prize run aground, 97.

Seaport, 94.

Seaport in Italy, 47.

Sea View, 83, 123.

Seven Works of Mercy, The, 205.

Seven Sacraments of the Roman
Catholic Church, 195.

Shady Wood Scene, 133.

Sheep, Flock of, storm frightened,
238.

Sheep in a Meadow, 126.

Shepherdess, The, 94.

Shepherd and Cattle, 84.

Shepherd Boy playing with a
Dog, 61.

Shepherd's Cot, The, 93.

Shepherds, with their Flocks, 84,
89.

Ship full of People, 143.

Ships in the Mouth of the Texel,
22.

Siesta, The, 99.

Signorelli painting the Portrait
of his Dead Son, 238.

- Silviu, T., Portrait of, Etching, 109.
 Simeon in the Temple, 39.
 Six Van Hillegrom, Portrait of, 137, 146.
 Six Van Hillegrom, Madame, Portrait of, 138.
 Six Van Hillegrom, Sister of, Portrait, 146.
 Six Van Hillegrom, Child of, Portrait, 142.
 Six, Portrait of, Etching, 108.
 Sketch for Rubens' large Picture at Brussels, 84.
 Smoker, The, 198.
 Snow Scene, 80.
 Soap Bubbles, 37.
 Soldiers Gambling, 182.
 Soldiers playing at Cards, 56.
 Spaniel, A, 118, 133.
 Spinola, Portrait of, 69.
 Spinosa, Portrait of, 69.
 Sportsman holding a Dead Partridge, 37.
 Sportsman holding a Wine Glass, 40.
 Stable-yard with Cavaliers and Ladies, 148.
 Stag Hunt, 51, 93, 236.
 Steen, Jan, Portrait of, 98.
 Steen, Jan, Family of, Portraits, 34, 120.
 Still Life, 83, 239.
 Storm on the Meuse, 80.
 Stormy Sea, 25.
 Street Scene, 152, 156.
 Street Scene in Brussels, 238.
 Street View in Amsterdam, 139.
 Sumpter Mules, 86.
 Sunset on a Canal, 158.
 Susannah, 39.
 Sydney, Robert, Portrait of, 75.
 "Syndics," 73.
 Tavern Scene, 65.
 Temptations of St. Anthony, 86, 235.
 Terburg, Portrait of, 43.
 Terburg and his Wife, Portraits, 81.
 Three Ages, The, 151.
 Three Figures, a Maid in foreground handing linen, 148.
 Three Persons with Musical Instruments, 33.
 Toast, The, 91.
 Tobit Asleep under his Vine, 24.
 Tobit restoring his Father's Sight, 230.
 Toilet of a Bride, 238.
 Tolling, Portrait of, 108.
 Tomb of William the Silent, 44.
 Topers, The, 118.
 Town Hall at Amsterdam, 23.
 Trinity, The, 190.
 Triptych, Adoration of the Kings, 194.
 Triptych, Crucifixion, 225.
 Triptych, Entombment, &c., 223.
 Triptych, Entombment, Martyrdom of St. John, Head of St. John Baptist, 185, 186.
 Triptych, Entombment, St. John. Madonna, 185.
 Triptych, Mary Magdalene anointing the feet of our Saviour, Resurrection of Lazarus, Magdalene received into Heaven, 221.
 Triptych, St. Thomas and our Saviour, Saviour's Baptism, Beheading of St. John Baptist, 187.
 Triptych, Scenes in the Life of St. Eustace, 223.
 Triptych (The Judgment), 204.
 Tromp, Admiral Van, and his wife, Portraits, 76.
 Trouble Fete, 238.
 Trumpeter, The, 43, 154.
 Tulp, Portrait of, 143, 145.
 Turkish School, The, 124.
 Two Children Singing, 234.
 Two Dogs Asleep, 187.

- Unfortunate Mother, The, 208.
 Utenbogard, Portrait of, Etching, 109.
 Utrecht, Church at, 3.
 Van Artevelde, Scene from Life of, 239.
 Van Beresteyn, Portrait, 172.
 Van Beresteyn, Nicholas, and Sister, &c., Portraits of, 171.
 Van der Bocht, Portrait of, 98.
 Van der Helst and his Wife, two Portraits, 148.
 Van der Linden, Portrait of (etching), 109.
 Van der Werff, A., Portrait of, 97.
 Van de Velde, A., Portrait of, with Wife and Children, 116.
 Van de Werff, Peter, and his wife, Portraits, 96.
 Van Eyck, Portrait of the wife of, 241.
 Van Ostade, Studio of, 99.
 Vanitas (Death's Head), 65, 113.
 Vegetables, 8.
 Venus, with accessories, 55.
 Via Dolorosa, 182.
 Vierge, la, au Perroquet, 189.
 View of a Town, 111.
 View on the Meuse, 82.
 Village Festival, 183, 226.
 Village fired by Soldiers, 225.
 Village Inn, 86, 94.
 Village on the Banks of a Canal, 14.
 Village Tavern, 84.
 Violinist, The, 92.
 Virgin, Head of, 222.
 Virgin, The, Education of, 181.
 Virgin, the Blessed, Death of, 160.
 Volkenhof, Old Castle of, 105.
 Von Borselen, Frans, Portrait, 91.
 Waterfall, 114, 183.
 Watering Place, The, 85, 111.
 Waterloo, Scene from, 157.
 Water Mill, The, 82, 124.
 White Horse in a Stable, 234.
 Wild Boar, 15.
 Wild Boar Hunt, 34.
 William I., Portrait, 144.
 William I., Wife of, Portrait, 144.
 William III., Portrait of, 69, 79.
 William the Silent, Portrait, 92.
 Wine, The effect of, 112.
 Winter, 188.
 Winter Morning, 239.
 Winter Scene, 123, 145.
 Winter Scene with Sledges, 235.
 Woman taken in adultery, 153.
 Woman with Spinning Wheel, 228.
 Wood, A, 81.
 Wooded Landscape, 13, 238.
 Wooded Valley, View of, 228.
 Works of Mercy, 61.
 Worship of the Lamb at Ghent, 224.
 Young Bull, 30.
 Young Lady playing on a Mandolin, 191.
 Young Satyr, 88.

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